

CHARLES UNIVERSITY IN PRAGUE

Faculty of Education

Department of Music Education

Frédéric Chopin as Pianist and Teacher

Valentine Loizou

Music Education-Instrument playing (piano)

Supervisor: PhDr. Olga Kittnarová

Opponent: Doc. MgA. Jana Palkovská

2010/2011

Prague

KARLOVA UNIVERZITA V PRAZE

Pedagogická fakulta

Katedra hudební výchova

Frédéric Chopin jako klavirista a pedagog

Valentine Loizou

Hudební výchova – hra na nástroj (klavír)

Vedoucí: PhDr. Olga Kittnarová

Oponent: Doc. MgA. Jana Palkovská

2010/2011

Praha

Declaration

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Chopin

Photograph by Louis-Auguste Bisson in the home of Chopin's French publisher, taken a few months before Chopin's death in 1849.

“He who ventures to play Chopin ought to have a soul strung with chords which the gentlest breath of feeling sets in vibration, and a body of such a delicate and supple organization as to echo with equal readiness the music of the soul.” – Frederick Niecks

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Introduction

Chopin has always been a favourite composer of mine from a very young age. Chopin is perhaps one of the most adored composers for pianists. For Poland he is an icon. “Fryderyk Chopin constitutes a very important component of our national pride. It is often said that ‘there is Poland audible’ in Chopin’s works.”¹ (Tomasz Zadroga). I believe that for a pianist to play his mazurkas and polonaises he or she has to capture the essence of the Polish spirit and to play any of Chopin’s compositions the pianist has to understand Chopin as a pianist, teacher, musician and person. This was also the goal for my diploma dissertation. A better understanding of Chopin will bring pianists closer to him and thus contribute to the interpretation of his works. Being a pianist myself, and having the experience of playing a number of his compositions, I found the research on Chopin not only enlightening but also inspiring. I hope that pianists will embrace this work in the same way and benefit from it when studying Chopin’s compositions. It was perhaps one of my dearest aims when writing this work, to pass on to the reader my great love and admiration for this composer.

Chopin was a pianist with an individual approach to piano playing, who in a way marked the road for future pianism. “He overthrew the piano scholasticism of the established schools.”² (Arthur Rubinstein). However, the question whether he intended to create a piano school could be answered in Chopin’s words: “I cannot build up a new school without knowing the old one; in a word: that I am not a perfected machine, and that this hampers the flow of my thoughts.”³ (In a letter to his friend Tytus Wojciechowski on December 12, 1831) His wish however to create his own world⁴ as he explained in a letter to his teacher Joseph Elsner, has been realized. Chopin dedicated his whole life to composing for only one instrument, the piano. In the words of Adamowska Antonina Szumowska, in her article *An appreciation of Chopin* “If the piano had a soul it would seem as though Chopin had appropriated it, or, as if his own has grown into it-inseparably.”⁵

As a pianist Chopin did not have any formal instruction, ceasing his piano lessons with his piano teacher Adalbert Zywny from Bohemia, when he was twelve years old. His talent evolved naturally, instinctively. Chopin’s piano playing captivated the public with its simplicity, lightness, and beauty of sound. Chopin was capable of the most delicate nuances and producing a singing tone on the piano. He gave only but a few concerts throughout his life, feeling terrified by the public. He preferred to appear in musical soirées where the elite of musicians and artists would gather to listen to his playing. His fragile health meant that he was not able to produce on the piano the sonorities necessary for large concert halls. This was particularly true in his last years when Chopin would suffer from constant lapses in his health.

Chopin was one of the most famous and sought-out teachers in Paris. It was a privilege to be one of his students. Even though his students did not become famous concert pianists themselves they educated however pianists of worldwide acclaim, such as Alexander Michalowski, Maurycy Rosenthal, Alfred Cortot, Teresa Carreño and many others. The memoirs of his students give us an insight into Chopin’s principles of piano playing such as technique, phrasing, tempo rubato, dynamics, tone colour, posture, hand position as well as many others. In the last years of his life Chopin attempted to write a piano method. His *Projet de Méthode* however remained unfinished.

Chopin was deeply loved by his students and admired by his contemporaries. Even though Chopin was born in the nineteenth century, his greatest love remained the music of Bach and

Mozart. He found little sympathy with the music of other composers and especially the virtuosic compositions of bravura pianists such as Kalkbrenner and Thalberg. He however admired John Field, with whom Chopin was usually compared to and Johann Nepomuk Hummel, a pianist from Bohemia and former student of Mozart. Their compositions were part of Chopin's teaching repertoire. One can say that Chopin only loved what resembled his own sensitive nature.

His early influences of the Polish folklore music and the memories of the greatest singers of Italian opera are transferred into his compositions. The broad cantilenas found in his melodies require from the pianist to imitate singing on the piano. Chopin always advised his pupils that they had to sing in order to play on the piano. The Polish element is represented in his mazurkas and polonaises. An understanding of these dances and their peculiar rhythms, accents and harmonies is required for their interpretation.

Chopin is often regarded as a poet. The piano became his means of expressing what could not be expressed by language. As a pianist he was superb. Ferdinand Hiller recalls: "Chopin's playing will remain impressed on my soul until I draw my last breath... At the piano he abandoned himself more completely than any other musician I ever heard... All material considerations vanished – it was like the light of a wonderful meteor, bewitching us all the more with its unfathomable mystery."⁶

1. Chopin's life and compositions in chronology

1.1 Chopin's early years in Warsaw

Chopin's first years in Warsaw provide us with an understanding of the influences that shaped Chopin's artistic nature and character. The atmosphere of accord and tranquility of his family environment suffused into the elements of simplicity and delicacy¹ which not only characterized his lifestyle, but also mirrored into Chopin's pianistic interpretation and work as a composer. The scenery of the Polish folklore, with which Chopin came into contact during his excursions to the countryside as a child and young man, was brought later into new heights in his compositions of mazurkas and polonaises. Chopin's introduction to the aristocratic society from an early age moulded his tastes and traits of his personality. His two teachers Adalbert Zywny and Joseph Elsner, whom Chopin highly esteemed and loved, cultivated in Chopin the love for Bach, Mozart and opera. During these years in Warsaw Chopin composes his first works and makes his first appearances in public as a pianist.

1810

Chopin is born on February 22 at Zelazowa Wola. We are not sure of Chopin's exact date of birth. Chopin claims in a written testimony that it was March 1, but the record of his christening in Brochów Parish church states as date of birth February 22. He was the son of Nicholas and Justina Chopin and the brother to three sisters, two elder sisters Ludwika and Isabella and one younger sister Emilia. Frederick Niecks, writes that Frédéric Chopin was blessed being born in a "virtuous and well-educated family united by the ties of love. [...]The atmosphere in which Frédéric lived was not only moral and social, but also distinctly intellectual."² Chopin also grew up in an atmosphere of domestic music-making. His father played the flute and violin and his mother sang and played the piano. On April 23 Chopin is baptized in the church of St. Roch in Brochów. His godparents were Anna Skarbek and Count Frédéric Skarbek, who gave his name to Frédéric Chopin. The latter was the son of Countess Skarbek in Zelazowa Wola and was tutored by Nicholas Chopin. On October 1 the Chopin family moves to Warsaw in their first apartment in the Saxon palace. Nicholas Chopin became a professor of French language in the Warsaw Lyceum and later also directed a boarding-school attended by the best Polish families.

1816-1825

In 1816 Chopin begins his piano lessons with the Adalbert Zywny from Bohemia and was taught according to the German piano method. Zywny was his only teacher in piano and introduced him to the works of Bach and Mozart. In 1817, Chopin's first compositions appear: polonaises, variations and military marches, including the Polonaise in B flat major (Op. posthumous) and the Polonaise in G minor, which was published without Opus number in November the same year. On February 24 1818, Chopin gives his first concert in Warsaw at a soirée at the Radziwill Palace. He plays a concerto by Adalbert Gyrowetz. Chopin now begins to perform frequently in the salons of the nobility and aristocracy. In 1822 Chopin ends his piano lessons and commences his lessons in composition with Joseph Elsner at the conservatory and also learns to play the organ with Václav Würfel. In 1824 Chopin enters the Warsaw lyceum and spends the summer in Sfarzania. His excursions to the Polish countryside enabled Chopin to get acquainted with the Polish folklore. It was around this time that he composed the Variations in E major on the air *Der Schweizerbub*, also known as *Introduction et Variations sur un Lied allemande*, and the first

versions of the Mazurkas in A flat major Op.7 no.4 and A minor Op.17 no.4, and the Polonaise in G sharp minor. On May 25, Chopin plays in public at a concert in the Music Conservatory, where he improvises on an aelopantaleon. Chopin also performs in front of the emperor Alexander I, who rewards him with a diamond ring. On June 2 Chopin's Op.1, the Rondo in G sharp minor is published. Among the works from this time are the Largo in E flat major based on the song *Boże, coś Polskę* (God, Thou who Poland), the Polonaises in D minor and F minor (published posthumously as Op.71), two Mazurkas, in B flat major and G major (both mazurkas were published posthumously) and the Variations in D major for four hands on a theme by Thomas Moore and possibly also his first waltzes.

1826

Chopin spends the summer with his two sisters and mother at the thermal baths in Reinerz in Prussian Silesia. His sister Emilia was diagnosed with consumption when she was a child. The doctors advised her to visit Reinerz and their mother thought it a good idea that Chopin would accompany them. Chopin was a fragile child and according to Karasowski³ he was not of vigorous health, but there are no indications of serious illness from his youthful years. Leaving Reinerz, Chopin visits his godmother in Strzysewo and accepts an invitation by Prince Radziwill to visit him in Antonin. The Prince was a great music lover, singer, violoncellist and composer. Liszt reports that perhaps Prince Radziwill paid for Chopin's education. In August Chopin makes charitable concert performances. The compositions dated from this time are probably the Funeral March in C minor, composed in the beginning of the year and the Rondo à la Mazur in F major Op.5, one of the first works composed during Chopin's studies with Elsner.

1827

In 1827 Chopin terminates his studies at the Lyceum. This year is marked by the death of Chopin's sister Emilia from consumption (April 10). The works composed in this period are: two Waltzes in A flat major, the Variations on a theme from Mozart's 'Don Giovanni' ('Là ci darem la mano') in B flat major Op.2, the song *Precz z moich oczu* [Out of my Sight], to words by Mickiewicz, a Mazurka in A minor, and the Piano Sonata in C minor Op.4, dedicated to his teacher Joseph Elsner.

1828

Between the spring months of March and April Johann Nepomuk Hummel makes his concert appearances in Warsaw and Chopin makes his personal acquaintance. Chopin had a life-long admiration for Hummel's compositions. On September 9 Chopin travels to Berlin, with his father's friend Feliks Jarocki, who is participating in the world congress of 'nature researchers'. In October Chopin makes a short stay in Poznań, where at the residence of Duke Antonin Radziwill, he plays works by Haydn, Beethoven and Hummel, and also improvises on given themes. In December Chopin immerses into the musical life of Warsaw. He plays a two-piano version of the Rondo in C major with Julian Fontana at a concert at the home of Fryderyk Buchholtz. In the summer of 1828 Chopin arranged his previously composed Rondo in C major for two pianos, and began composing the piano Trio in G minor Op.8. Probably composed at this time were the Grand Fantasy on Polish Airs Op.13 and the Polonaise in B flat major (Op.71, no.2). On February 28 1828, Chopin's the Rondo à la Mazur Op.5 was published.

1829

In 1829 Chopin meets his first love Konstancja Gładkowska at a concert given by the students of Carlo Soliva, on April 21. However, Chopin never expresses his love for her. Chopin writes to Tytus Wojciechowski on October 3: "I, perhaps unfortunately, have found my ideal, which I have served faithfully, though silently, for half a year; of which I dream, to thoughts of which the *adagio* of my concerto belongs, and which this morning inspired the little waltz I am sending you."⁴ Between May 23 until July 14, Niccolò Paganini and Karol Lipiński give a series of concerts. Chopin wrote in a letter to his family from Berlin, a year before: "There is a rumour that Paganini, the famous violinist, is coming here, perhaps it will come true."⁵ However, we have no description by Chopin about Paganini's concert appearances and what impressions he could have left on the young Chopin. On July 20 Chopin completes his schooling at the Szkoła Główna Muzyki (Music Conservatory in Warsaw) and by the end of July he travels to Vienna. On August 11 Chopin gives a concert in the Kärntnerthortheater, his first concert in front of the Viennese audience, playing the Variations on '*Là ci darem la mano*' and improvising. On August 18 Chopin gives a second concert at the Kärntnerthortheater. The repertoire consisted of the Variations Op.2 and the Rondo à la Krakowiak Op.14. The following day, Chopin departs from Vienna and in two days reaches Prague where he visits Friedrich W. Pixis, director of the Conservatory, and August Klengel, a pupil of Clementi and pianist at the Dresden court. On August 24 Chopin arrives at Teplice, where he visits the Wallenstein Palace. Chopin improvises at a musical soirée at the home of Duke Clary-Aldringen. He arrives in Dresden the following day, where he stays for a week. He returns to his homeland in September. In Warsaw Chopin attends the weekly musical evenings at the house of J.C. Kessler. There he listens to new compositions such as: the Octet by Ludwig Spohr, the last Quartet and a Trio by Beethoven, Hummel's Trio in E major and the Concerto in C sharp minor by Ries. Chopin writes in his letter to Tytus Wojciechowski: "they all meet and play; no pre-arranged program; everybody plays what falls under his hand."⁶ Chopin is thinking of leaving Warsaw permanently and writes to his friend, Tytus Wojciechowski: "If you want to know what I intend to do with myself this winter, learn that I shall not stay in Warsaw; but where circumstances will lead me, I don't know. [...] You wouldn't believe how dreary I find Warsaw now; if it weren't for my family making it a little more cheerful, I shouldn't stay [...] I often tell to my pianoforte what I want to tell to you."⁷ On October 21 Chopin visits his godmother, in Strzyżewo. He accepts an invitation to visit the Duke and Duchess Radziwiłł in their summer residence in Antonin, where he stays for a week. He gives lessons to Princess Wanda and composes for the duke the Polonaise in C major Op.3. The compositions of this year include the Etudes no.8 (F major), no.9 (F minor), no.10 (A flat major), and no.11 (E flat major), all from opus 10.

1830

In this year Chopin performs three times in public and participates in many soirées. On March 17 Chopin plays his F minor concerto in the national Theater in Warsaw. He gives a second concert a week later. Chopin's thoughts about leaving Warsaw have occupied his mind ever since he returned from Vienna. He writes in a letter to Tytus Wojciechowski, dated September 4, 1830: "I have no strength to decide on my date; I think I shall go away to forget my home for ever; I think I shall go away to die; and how dismal it must be to die anywhere else except where one has lived!"⁸ On October 11 Chopin gives his 'farewell' concert in the National Theater. Besides the Piano Concerto in E minor, he also plays the Grand Fantasy on Polish Airs. On November

2 Chopin leaves Warsaw, heading for Vienna, only four weeks before the outbreak of the November Rising. Joseph Elsner and his friend accompany him to Wola and there they give him a silver goblet filled with Polish earth. If only Chopin knew that his presentiment of never returning to Warsaw again would come true. "Chopin was never to tread again the beloved soil of Poland."⁹ His date of departure is written on the manuscripts of his two etudes from the future Op.10, no.1 and no.2. Two days after his departure Chopin is joined in Kalisz by Wojciechowski, with whom he continues his journey. On November 8 he gives a concert in Breslau, playing the Romance and Rondo from the E minor Concerto, and improvises. He makes the acquaintance of the leading local musicians Capellmeister Schnabel, E. Köhler and A. Hesse. On November 12 Chopin arrives in Dresden, where he stays until the November 19. He listens to the pianist Antoinetta Pechwell, he attends a rehearsal of Morlacchi's Vespers at the cathedral and sees the opera Masaniello by Auber and Rossini's Tancredi. He meets once again with the pianist Klengel, whom he highly esteemed. It is possible that Chopin played and improvised on the occasion of a polish dinner. On November 23 by way of Prague, Chopin arrives in Vienna, where he stays for eight months, until July 20, 1831. Six days later the insurrection breaks out in Warsaw, which leads to the revolution. Chopin wishes to return to Poland but Tytus Wojciechowski dissuades him, even though he himself returns. Chopin immerses himself in the musical life of Vienna, staying there for a longer time than he had originally planned. He makes the acquaintances of the pianist and publisher Antonio Diabelli, the violinist Józef Slavik, the cellist Joseph Merk, the composers and music theorists Maximilian Stadler and R. G. Kiesewetter and the court physician, but music-lover Johann Malfatti. He meets with Czerny and Hummel once again and has the opportunity to listen to the piano playing of Thalberg. Chopin composed in Vienna the first outlines of the Scherzo in B minor Op.20 and the Ballade in G minor Op.23, which were later published in Paris.

1831

The beginning of the year finds Chopin in Vienna. On April 20 he plays his Concerto in E minor at a matinée organized by the singer Garcia-Vestris and on June 11, Chopin gives a concert in the Kärntnertheater, playing the Concerto in E minor. During this time Chopin writes in his diary: "Only I got melancholy;-why? I don't care for even music today. [...]I don't listen to the compliments; they seem to me stupider and stupider. I wish I were dead; and yet I miss my parents. Her image stands before my eyes: I think I don't love her (Konstancja Gładkowska) anymore, and yet I can't get her out of my head."¹⁰ This testimony of his feelings shows Chopin's proneness to melancholy. On July 20 Chopin leaves Vienna, travelling through Linz, Salzburg, Munich and Stuttgart to Paris. On August 28 Chopin arrives in Munich, where he plays at a matinée in the Philharmonischer Verein his Concerto in E minor and Grand Fantasy on Polish Airs. On September 4 Chopin reaches Stuttgart where he meets J.P. Pixis. There he learns the news of the capture of Warsaw and the demise of the November Rising. Chopin writes in his diary: "the suburbs are destroyed, burned. [...] and I here with empty hands! Sometimes I can only groan, and suffer, and pour out my despair at the piano!"¹¹ Composed in Stuttgart were the outlines of the Etude in C minor Op.10 no. 2, known as the 'Revolutionary', and the Prelude in D minor Op.28 no.24. Among the compositions written in Vienna include: the Mazurkas Op.6 and Op.7, perhaps some of the Mazurkas from Op.17, four Nocturnes from Op.9 and the Nocturne no.2 from Op. 15, as well as two Etudes no.5 and no.6 from Op.10. Chopin is also likely to have finished here the Polonaise in E flat major from Op.22 (three years later Chopin would write the

Andante Spianato which precedes this Polonaise), the Waltz in A minor (Op. posthumous) and a few songs.

1.2 Chopin's years in Paris

Chopin settles in Paris after struggling for a very long time with the thoughts of leaving his home-country. Warsaw was insufficient in containing this fiery young talent who sought more opportunities for his artistic development. He is impressed by the intellectual life of Paris, and he soon becomes a part of the elite circle of artists and musicians. Chopin begins to give private lessons, appear with success in public and frequent the salons of the high society, playing at musical soirées.

1831

On September 11 Chopin arrives in Paris. He takes up his lodgings on the fourth floor of a tenement house at 27, Boulevard Poissonnière. The impressions of his first few months in Paris are expressed in a letter to Tytus Wojciechowski, dated December 12: "Paris is whatever you choose: you can amuse yourself, be bored, laugh, do anything you like, and nobody looks at you; because thousands of others are doing the same as you, and everyone goes his own road. I don't know where there can be so many pianists as in Paris..."¹² Chopin brings to Paris letters of introduction and is soon made acquainted with Cherubini, Rossini, the violinist Baillot, the cellist Franchomme, Mendelssohn, the composer Paer, Liszt and Kalkbrenner. Chopin considers taking lessons with Kalkbrenner, who becomes his focus of interest, as his letters from this period document. He however declines Kalkbrenner's proposal for three years tuition. Joseph Elsner, in a letter to Chopin, urges his former student, to have confidence and strength in his abilities and maintain his individuality. He however, advises Chopin not to confide himself to the composition of piano music, but to expand his compositional means to other genres. Chopin replies to him in a letter dated December 14, 1831: "I must think of clearing a path for myself in the world as pianist, putting off till some later time those higher artistic hopes which your letter rightly puts forward. To be a great composer, one must have enormous knowledge, which, as you have taught me, demands not only listening to the works of others, but still more to one's own. [...] I understand enough not to become a copy of Kalkbrenner; nothing will interfere with my perhaps overbold but at least not ignoble desire to create a new world for myself; and if I work, it is in order to have a firmer standing."¹³ By the end of the year Chopin's reputation grows. On the 49th issue the *Allgemeine Musikalische Zeitung* carries Robert Schumann's review of Chopin's variations in B flat major on *Là ci darem la mano* that includes the famous phrase: *Hats off gentlemen, a genius!* During this time Chopin considers to have a concert on the December 25, which is postponed until January.

1832

On February 26 Chopin gives his first concert in Paris at Pleyel's rooms, where he played one of his piano concertos and begins to work as a private piano teacher. The review of his first concert praises Chopin as a composer and pianist of high standard: "If the subsequent works of Chopin correspond to his debut, there can be no doubt but that he will acquire a brilliant and merited reputation. As an executant also the young artist deserves praise. His playing is elegant, easy, graceful, and possesses brilliance and neatness."¹⁴ (Fetis' review in the *Revue Musicale* on March 3, 1832) In the summer Chopin changes apartment and moves to no.4, rue Cité Bergère.

During his sojourn in Tours with Franchomme, it is possible that they worked on the joint composition *Grand Duo Concertant* on a theme from *Robert le diable*. In November, Hector Berlioz returns to Paris from Italy and on December 9, he gives a concert. Chopin made his acquaintance through Liszt. During this time Chopin also attends John Fields' two concerts in Paris. Chopin's impressions of his first year in Paris are related in a letter to Dominik Dziewanowski: "Though this is only my first year among the artists here, I have their friendship and respect. One proof of respect is that even people with huge reputations dedicate their compositions to me..."¹⁵ The compositions of this year include the *Mazurka* in B flat major, the *Etudes* from Op.10, no.4 and no.3, the *Waltz* in G flat major and the publications in Leipzig, by Kistner, of the *Mazurkas* Op. 6 and Op.7, the *Trio* in G minor Op. 8 and the *Nocturnes* Op.9.

1833

Chopin appears on a number of occasions in public, but does not play his own compositions. In June Chopin moves to the apartment at no.5, *Chausée d'Antin*. During the summer Chopin spends his holidays at Coteau, in the home of Franchomme's family. In the last days of July until the beginning of August, he stays a few days at Brussels, at the invitation of the director of the *Conservatoire*, Fétis. In this year Chopin sees the publication of the French edition of the *Grand Duo Concertant* in E major, the edition of his piano concerto in E minor published by Schlesinger, the English editions of the *Nocturnes* Op.9 and the *Mazurkas* Op.6 and Op.7, which carried titles given to them by the editor Wessel, against Chopin's wishes, the publication in Leipzig of the *Variations Brillantes sur le Rondeau favori 'Je vends des scapulaires'* Op.12, and the publication in Paris of the *Rondo* in E flat major Op.16.

1834

In the beginning of the year Chopin participates at many musical soirées and plays at a benefit concert of Wojciech Sowiński in the *Galerie de Musique* of N. Dietz. On April 20, Clara Schumann née Wieck performs Chopin's *Variations* Op.2 in the Leipzig *Gewandhaus*. A few days later she would also play the *Concerto* in E minor. At the Rhenish music festival which was held at Aix-la-Chapelle in May, Chopin makes the acquaintance of Mendelssohn. They depart together with Hiller for Düsseldorf. On December 14 Chopin takes part in the third concert in a series of benefits organized by Berlioz and on December 25, Chopin plays in a concert given by F. Stoepel in Pleyel's rooms. Chopin composed in this year the *Andante Spianato* that precedes the *Polonaise* Op.22, and the *Impromptu* in C sharp minor, the *Scherzo* in B minor (Chopin began to compose this in 1831) and prepares for publication the *Mazurkas* Op.24 and the *Polonaises* Op.26. He attempts to write a third piano concerto, but his original intentions and ideas have perhaps evolved into the composition of the *Allegro de concert* Op.46.

1835

In 1835 Chopin appeared in public on a number of occasions. His summer was spent in Enghien, a well-known spa resort not far from Paris and with his parents in Karlsbad (Karlovy Vary). He also travelled to Dresden, where he met with the Wodzinski family and Maria Wodzinski, whose hand would ask in marriage next summer. He dedicated to her the *Waltz L'Adieu* (Op.69, no.1) and would inscribe in her album the first bars of the nocturne in E flat major from Op.9. Leaving Dresden Chopin proceeds to Leipzig where he played in a series of meetings with Robert Schumann, Felix Mendelssohn, Friedrich Wieck and Clara Wieck. Schlésinger published the

Scherzo in B minor Op.20 in February and the Four Mazurkas Op.24 in December. In Warsaw, I. Klukowski publishes the Mazurka in B flat major Op.7 no.1 and the Bolero in A minor published in London by Wessel, which bears the title *Souvenir d'Andalousie*. The winter finds Chopin seriously ill, and under the care of Jan Matuszyński.

1836

In January the rumor of Chopin's death is retracted but by early spring his illness returns. In this year Chopin did not play in public but rather chose to appear in soirées. He also declined Mendelssohn's invitation to take part in the music festival which was held in Lower Rhine in Düsseldorf. This year is marked by two important events; his secret engagement to Maria Wodzińska in Dresden in the beginning of September, after spending a month at Marienbad, and his meeting with George Sand in the end of October at the residence of Marie d'Agoult. Hiller writes to Liszt about Chopin's first impressions of his meeting with Sand: "What a repellent woman the Sand is! But is she really a woman? I am inclined to doubt it!"¹⁶ In this year he also meets with Schumann and his circle in Leipzig in early autumn. When he returns to Paris, Chopin moves from the house at no.5, Chaussée d'Antin to a house at no.38, in which he would remain until November 1838. In the summer the Nocturnes Op.27, the Ballade Op.23, the two Polonaises Op.26 and the Grande Polonaise Brillante precede d'un Andante Spianato Op.22 are published. Among the compositions on which Chopin works this year are more etudes, which would comprise Op.25, the Impromptu in A flat major Op.29, the Mazurkas Op.30, the Scherzo Op.31 and the Nocturnes Op.32.

1837

Chopin appears in public in a joint concert with Liszt, Thalberg, J. P. Pixis, H. Herz and K. Czerny on March 31. Chopin does not play with Liszt as it was planned on April 9 because of his illness. Liszt performs in this concert two of Chopin's Etudes in A flat major and F minor from opus 25. On July 10, Chopin travels to London and plays at the showroom of the piano manufacturer Broadwood for a group of chance acquaintances. In October his Impromptu in A flat major Op.29 and the Etudes Op.25, dedicated to Marie d'Agoult are published. In December the French editions of the Mazurkas Op.30 appear; the Scherzo in B flat minor Op.31 and the Nocturnes Op.32 are published. Chopin composes between autumn 1837 and spring 1838 the Mazurkas Op.33 and the Waltzes Op.34. The first sketch of the trio from the Funeral March of the future Sonata in B flat minor dates from this year.

1838

In the autumn of 1838 Chopin decides to travel with Sand and her children to Majorca, hoping to escape the severity of the Paris' winter. On November 8 they reach Palma, the capital of Majorca and stay at the villa *Son Vent*. Chopin writes to Julian Fontana of his first impressions: "I am in Palma, among palms, cedars, cacti, olives, pomegranates, etc. Everything the *Jardin des Plantes* has in its greenhouses. A sky like turquoise, a sea like lapis lazuli¹⁷, mountains like emerald, air like heaven. Sun all day, and hot; everyone in summer clothing; at night guitars and singing for hours. [...] In short, a glorious life!"¹⁸ However, after a few weeks the wet season began, making life in the villa unbearable. George Sand writes in *Un Hiver a Majorque* that the walls were so thin that they "swelled like a sponge [...] this house without a chimney was like a mantle of ice on our shoulders."¹⁹ Chopin's health soon felt the effects of the wet weather: "I have been as sick

as a dog [...]I caught cold despite of the 18-degree warmth, roses, oranges, palms and figs [...]One (doctor) said that I had died, the second that I am dying, and the third that I shall die..”²⁰ (Letter to Fontana, dated December 3, 1838). They decided to move in the Carthusian monastery of Valdemosa. In a letter to Fontana dated December 28, Chopin describes his room in the monastery: “the cell is the shape of a tall coffin with an enormous dusty vaulting, a small window, outside the window orange-trees, palms and cypresses [...] beside the bed is a square *claque nitouchable* for writing, which I can scarcely use, and on it a leaden candlestick with a candle. Bach, my scrawls and waste paper –silence- you could scream - there would still be silence. Indeed, I write to you from a strange place.”²¹ There is the question whether all of the preludes were composed in Majorca. According to Chopin’s biographer Frederick Niecks, the majority of the preludes must have been composed prior to Chopin’s arrival to the island and only a few of them actually composed there, whereas all were possibly revised. The reason is that the preludes have a low opus number and Chopin in his letter to Fontana (November 15) immediately after his arrival in Majorca, said that he would soon send to him the preludes. Chopin also mentions in his letters from Majorca the Ballade Op.38, the Scherzo Op.39 and the Two Polonaises Op.40. Dating from this year is the Nocturne in G minor, which would become part of Op.37, and the Mazurka in E minor Op.41 no.1.

1839-1846

*Chopin never fully recovered after his return from Majorca and suffered from ill health for long periods of time throughout the year. George Sand said of their travel that it was “in many respects a frightful fiasco; it was so certainly as far as Chopin is concerned, for he arrived with a cough and left the place spitting blood.”*²² *Chopin would spend the summer and autumn at the peaceful setting of Nohant, the summer residence of George Sand, where he composed most of his compositions. It was only after his return to Paris that he would give private lessons. During these years Chopin appeared rarely in public, preferring the intimate atmosphere of the musical soirées.*

1839

In February Chopin and Sand leave Valdemosa and reach Nohant, Sands’ summer house in France by means of Barcelona and Marseilles. At Nohant Sand and Chopin would receive, in the course of the next years, many guests, among which were Liszt, Marie d’Agoult, Pauline Viardot, Eugene Delacroix and other dear friends. Chopin composes there the Nocturne in G major Op.37 no.2 and the three remaining mazurkas from Op.41; he works on the completion of the Ballade in F major Op.38, the Scherzo in C sharp minor Op.39, and the principal work of that summer: the Sonata in B flat minor Op.35. In June, the 24 Preludes Op.28, dedicated to Pleyel, are published by A. Catelino; three months later a German edition, dedicated to J. Ch. Kessler, Chopin’s acquaintance from Warsaw, would be published by Breitkopf & Härtel. Sand writes in a letter to Marliani on June 3: “I am home, happy [...] after six months wandering across land and sea. [...] Chopin is better, only thinner, more delicate and more nervous. [...] I am putting great hopes into the months that he will be spending at Nohant, and he wishes to stay here as long as possible”²³. On October 11, Chopin returns to Paris and moves into a house at no.5, rue Tronchet; Sand at no.16, rue Pigalle, nearby. Ten days later Chopin plays at a musical soirée in the home of the banker August Léo and in the end of October he gives a joint concert with Moscheles in Saint Cloud, in the presence of the royal court.

1840

The spring finds Chopin once again ill. He chooses not to appear in public but only at a musical soirée in the residence of Marquis de Custine. George Sand did not go to Nohant this summer and Chopin stayed in Paris the whole year. In this year Chopin receives the publication of the Impromptu in F sharp minor Op.36 and the Sonata in B flat minor Op.35, works composed the previous year at Nohant; the Nocturnes Op.37 and Waltz in A flat major Op.42; the Ballade in F major Op.38 and the Scherzo in C sharp minor Op.39, sketched on Majorca and completed at Nohant; Moscheles and Fétis's *Méthode des Méthodes de piano*, published by Schlésinger, containing Chopin's Trois nouvelles études; the Polonaises Op.40 and Mazurkas Op.41. In the first few weeks of the year, Chopin composes the Waltz in A flat major Op.42.

1841

On April 26 Chopin gives a recital in the Salle Pleyel. He spends for the second time his summer and autumn in Nohant; however, Chopin is during the summer ill for several days. On August 1, Sand writes to P. Gaubert: "Maurice and I spend eight hours a day together, drawing and painting [...] meanwhile Chopin gets on with his work and vents his anger on the piano. When his palfrey fails to obey his commands, he deals him a mighty blow with his fist, such that the poor instrument groans [...] He feels he is idling if he is not bending under the burden of work."²⁴ Chopin completes the Ballade in A flat major, the Nocturnes from Op.48 no.1 in C minor and no.2 in F sharp minor and the Allegro de concert Op.46. In England Wessel published once again a number of Chopin's works giving them titles against Chopin's consent. On November 5 Chopin returns to Paris and lives with Sand at no.16, rue Pigalle, in a separate wing and begins to give lessons. This month seven Opuses (44-49), of works completed or composed in Nohant are published in Paris. During this year he also composes the Waltz in F minor Op.70, no.2, posthumously published, the Prelude in C sharp Op.45, the Polonaise in F sharp minor Op.44 and the Tarantella Op.43. On December 2, Chopin plays at the royal court in Tuileries. He receives from Louis-Philippe a dinner service with dedication, which he sends to his family.

1842

In the beginning of the year Chopin gives a concert in the Salle Pleyel (February 21) and a month later he plays and improvises at a musical soirée at the residence of the Duke and Duchess Czartoryski. The end of March finds Chopin suffering from rheumatism. He spends the summer at Nohant and over the course of the summer he works on the Mazurkas Op.50, published in September by Schlésinger; on the Impromptu in G flat major Op.51, the Ballade in F minor Op.52, the Polonaise in A flat major Op.53 and the Scherzo in E major Op.54. Delacroix relates about his visit to Nohant in the course of the summer: "The place is very pleasant, and the hosts do their utmost to please me. When we are not assembled to dine, breakfast, play at billiards, or walk, we are in our rooms, reading, or resting on our sofas. Now and then there come to you through the window opening on the garden, whiffs of the music of Chopin, who is working in his room; this mingles with the song of the nightingales and the odour of the roses."²⁵ Chopin and Sand would later decide to live on a complex of houses on the Square d'Orléans. On November 9 Chopin plays at a soirée in the home of his new pupil, Lady Elizabeth Chieremietieff, where he performs the Sonata in A flat major Op.26 by Beethoven. In the end of November he arranges at his home the performance of his concerto in E minor by his talented twelve-year-old pupil Karl Filtsch; Chopin accompanies him on the other piano. In the course of the year Chopin finishes

the Ballade in F minor, the Polonaise in A flat major, the Impromptu in G flat major Op.51, as well as the Nocturne in F minor Op.55. However, Chopin was not going to decide on the final versions of these works for many months. The earliest given for publication is the Impromptu.

1843

In 1843, except for Chopin's appearances at soirées, his compositions are played by his students on two occasions and also a selection of his compositions appear in Liszt's programme in his three concerts in Warsaw, in the beginning days of April. On January 20, Chopin performs in a concert taking place in the salons of Baron Rothschild. A few days later his student Elise Peruzzi plays one of his concertos with Chopin accompanying on a second piano. In the beginning of February, Chopin experiences a sudden decline in his health. A month later Chopin participates at a benefit concert for Julian Fontana and Maria Wodzińska plays one of the ballades at a musical matinée in Warsaw. On April 24 the thirteen-year-old Karl Filtsch gives a concert in the Salle Erard, playing Chopin's F minor concerto. Chopin spends the summer at Nohant and works there on the Nocturnes Op.55 and the Mazurkas Op.56. He also finishes and prepares for publication his compositions from the previous year. On August 13, Chopin returns to Paris and takes to Schlésinger the manuscripts of the Ballade in F minor, the Scherzo in E major and the Polonaise in A flat major. He also sends these manuscripts for Wessel in London.

1844

The beginning of the year finds Chopin ill, and his poor state of health lasts through the whole winter and spring. On February 2, Chopin gives a short piano recital dedicated to the poet Bohdan Zaleski. On April 21 Lady Elise Peruzzi, one of Chopin's outstanding pupils, performs a Chopin concerto at a musical matinée, with the composer on the other piano. On May 3, Chopin's father dies. Chopin spends his fifth summer and autumn at Nohant, and composes the Berceuse Op.57 and the Piano Sonata in B minor Op.58. During this time, his sister Ludwika visits Chopin with her husband. On July 18 he signs a contract with Breitkopf & Härtel for the Two Nocturnes Op.55 and the Three Mazurkas Op.56. On September 2 Chopin gives a farewell musical soirée in Paris prior to the return of Ludwika and her husband to Poland.

1845

Chopin's illness continues for several days. On May 11 dies in Vienna his most talented pupil, Karl Filtsch, at the age of fourteen, a young man who was universally considered a brilliant pianist and closest to Chopin's style of playing. On May 26, Chopin plays at a polish soirée at the residence of the Duke and Duchess Czartoryski. The summer and autumn is spent at Nohant. He writes to his family on July 20: "I was not made for the country, though fresh air is good for me. I don't play much, as my piano is out of tune; I write still less [...] I am always with one foot among you, with the other in the next room, where the Lady of the house works; at this moment I am not with myself, but only as usual in some strange outer space."²⁶ Chopin worked on the Barcarolle Op.60, the Polonaise-fantaisie Op.61, the Nocturnes Op.62, and possibly also on the Sonata in G minor Op.65. In June, the Berceuse Op.57 and the Piano Sonata in B minor Op.58 are published in Leipzig. On October 8 Chopin sends to Mendelssohn the manuscript of the Mazurka in A flat major from Op.59, for his wife, Cécile.

1846

The beginning days of 1846 find Chopin struggling once again with his health. During his summer residence at Nohant, he works towards the completion of the Nocturnes Op.62 and Sonata in G minor Op.65. On June 25, Sand's novel *Lucretia Floriani* begins to be printed. The significance of this novel is that the character of the negative hero is generally associated with Chopin. Delacroix [to C. Jaubert] relates on the subject: "I lived through torture while she was reading. The tormentor and the victim surprised me equally. Mrs Sand did not feel embarrassed, and Chopin was constantly going into raptures over the tale."²⁷ Even though Sand denied the accusations of portraying in the main character of her novel the image of Chopin, the reader cannot help but notice that there were many details from reality interwoven in the novel, which identify with Chopin's character. Sands' novel was later going to be one of the causes of the rupture between them. In November the publication appears of the following works finally completed that summer: the Barcarolle in F sharp major, the Polonaise-fantaisie in A flat major Op.61 and the Nocturnes in B major and E major Op.62.

1847-1849

*In these last years the rupture between Chopin and Sand culminated, bringing an end to their relationship. Chopin makes also his last concert appearances. "Towards the spring of 1847, as his health grew more precarious from day to day, he was attacked by an illness from which it was thought he could not recover.[...]this epoch was marked by an event so agonizing to his heart that he immediately called it mortal. Indeed, he did not long survive the rupture of his friendship with Madame Sand."*²⁸ By 1849, Chopin accepts no new students, since he is too weak. His already poor health leads to his death on October 17.

1847

During the year Chopin appeared in a number of musical soirées, but the beginning of May found him seriously ill. This year however, was marked by an agonizing event to Chopin's heart. This was the rupture in his relationship with Sand. The marriage of Sands' daughter Solange to the sculptor Clésinger spiraled a series of family quarrels. Chopin takes the side Solange, unaware that in doing so, he enters a conflict with Sand. Sands' novel *Lucretia Floriani* was the last stroke to their relationship. George Sand was accused of portraying in her novel the character of Chopin and exposing their relationship. Even though she herself denied it, in the eyes of the world, this took a different proportion. Heine says on the subject: "That advocate of women's rights treated my friend Chopin insultingly in a hideous novel, divinely written."²⁹ Chopin writes to his sister Ludwika in December: "She [Sand] will believe that she is just, and will pronounce me as an enemy for having taken the side of her son-in-law [...] A strange creature, with all her intellect! Some kind of frenzy has come upon her [...] for her own justification she longs to find something against those who care about her, who have never done her any discourtesy..."³⁰ and again in February: "Time is a great physician. I have not managed to get over it yet."³¹ The compositions that appeared this year were the Cello Sonata in G minor Op.65, begun in 1845 and printed in October; the Three Waltzes Op.64 and the Mazurkas Op.63. These compositions constitute the last works published during Chopin's lifetime. November 28 was the date placed on the autograph of the Mazurka in A minor (Op.67, no.4), posthumously published.

1848

On February 16 Chopin gives his last concert in Paris in the Salle Pleyel- the same hall which the Parisian public had heard the young pianist for the first time sixteen years ago- among a circle of his closest friends and admirers. This month however, finds Chopin suffering from bad health, which forces him to stay in bed for several days. The outbreak of the February Revolution in Paris forces also Chopin to reduce his number of lessons, which affects his income. This was one of the reasons for his decision to travel to Great Britain. Chopin stays there for seven months from April 20 until November 23. He gives lessons and concerts in the salons of the aristocracy and in concert halls. He makes the acquaintance of all the current fashionable society of Great Britain, from Queen Victoria to Charles Dickens. His last concert was in the Grand Polish Ball and Concert at Guildhall in London on November 16 but his appearance goes virtually unnoticed. Liszt describes Chopin's last concert: "He played again at a concert given for the Poles. It was the last mark of love sent to his beloved country [...] he bade them all adieu; they did not know it was an eternal farewell. What thoughts must have filled his sad soul as he crossed the sea to return to Paris! That Paris so different now for him from that which he had found without seeking in 1831!"³² The end of his travel finds Chopin much weaker: "Tomorrow I go to Paris, scarcely dragging myself, and weaker than you have ever seen me. [...] I cannot possibly breathe here; it is inconceivable climate for persons like me."³³ Chopin arrives in Paris on 24 November. The compositions dating from this year is the Waltz in A minor and the Mazurka in G minor Op.67, no.2, both posthumously published.

1849

Chopin's health becomes worse. Chopin decreases the number of lessons and accepts no new students. Chopin writes to Solange Clésinger on January 30: "I have been too ill all these last days."³⁴ And again on April 5: "There, now I'm at the end of my Latin (resources). I have got to my fourth doctor. They charge me 10 fr. a visit, come sometimes twice a day, and all that gives me very little help."³⁵ In the spring Pauline Viardot writes to Sand: "You ask for news of Chopin. Here it is. His health is gradually deteriorating; he has some bearable days, when he is able to travel by carriage and others when he is spitting blood and has attacks of coughing that choke him. He does not go out in the evenings. However, he is still able to give a few lessons, and on good days can even be cheerful. [...] He has visited me three times but not found me home. He speaks of you with the utmost respect"³⁶. In the summer Chopin's sister Ludwika arrives in Paris with her husband, Kalasanty Jędrzejewicz, and their daughter. On September 9 Chopin moves to no.12, Place Vendôme, to a sunny apartment found by friends and receives many visits from his friends including: Duchess M. Czartoryska, Stirling, Erskine, Kalergis, Duke C. Soutzo, Duke Obreskov, Ch. Rothschild, de Rozières, Franchomme, Gutmann, Grzymała, Kwiatkowski and Zaleski. In October Chopin instructs Grzymała to destroy his unfinished and all his unpublished works except for his piano method. According to Grzymała Chopin said to him: "The remainder without exception is to be consumed by the flames, since I have too great a respect for the public and do not wish for works unworthy of the public to become disseminated on my responsibility and in my name."³⁷ On October 15 Delfina Potocka sings at Chopin's bed. In the final hours, Pauline Viardot relates, that Chopin found the strength to tell his friends to practice only good music. On October 17 Chopin dies. Chopin's last words written in French pencil on a piece of paper were: "As this cough will choke me, I implore you to have my body opened, so that I may not be buried alive."³⁸ On October 30 his funeral takes place in the church of St Magdalen.

During service the Preludes in E minor and B flat minor (played on the organ by Lefébure-Wély) as well as, Mozart's Requiem are performed. The instrumentation, by N.H. Réber, of Chopin's Funeral March from the B flat minor Sonata was played at the Père-Lachaise cemetery. Chopin's heart was removed and taken to Poland, to be placed in the church of the Holy Cross in Warsaw.

2. Chopin as Composer

Chopin dedicated himself exclusively to the creation of music for the pianoforte. His whole art and genius was confined within the limits of this instrument; and yet in his hands it became an instrument of endless possibilities. “What strong conviction, based upon reflection, must have been requisite to have induced him to restrict himself to a circle apparently so much barren; what warmth of creative genius must have been necessary to have forced from its apparent aridity a fresh growth of luxuriant bloom, unhopd for in such a soil!”¹ Chopin’s choice of genres was not the conventional type common of the music in the 1820s. In Warsaw Chopin composed mostly polonaises, variations or pot-pourris, rondos and concertos. From 1830, Chopin left behind these genres and dedicated himself to the composition of ballades, impromptus, scherzos, nocturnes, preludes, mazurkas, and waltzes. It was not only some years later that he composed once again polonaises, beginning with the Two Polonaises Op.26, published in 1836. After 1844 he returned to the classical genres with the two sonatas: the Piano Sonata in B minor Op.58 and the Sonata for piano and violoncello in G minor Op.65. Furthermore, a large number of his compositions were published with or without opus numbers posthumously, after Chopin’s death, despite Chopin’s wishes that these works should never be published but rather destroyed.

We can classify his works into five categories²: a) Dance miniatures (mazurkas, polonaises, waltzes, bolero, tarantella), b) Non-dance miniatures (etudes, impromptus, nocturnes, preludes, berceuse), c) Extended Single-movement forms (ballades, scherzos, fantasy, barcarolle), d) Piano Classical genres (rondos, sonatas, variations), e) Piano with orchestra, f) Chamber compositions, g) Songs.

Chopin began composing from the age of seven and was also a skilled improviser. Chopin’s first composition, the Polonaise in G minor, was published in 1817 and the *Pamiętnik Warszawski* [Warsaw Journal] gives the first review of the work: “The composer of this Polish dance, a young boy only eight years of age [...] a true musical genius: not only does he play the most difficult pieces on the pianoforte, with the greatest ease and exceptional taste, but he is also the composer of several dances and variations, by which musical experts are constantly amazed, above all given the childish age of their writer. Had that young boy been born in Germany or France, he would doubtless have already attracted the attention of all social spheres; may this mention serve as an indication that geniuses also arise on our soil, it is just that the lack of broad publicity conceals them from the public.”³ The publication of the polonaise and its review show a child of prominent talent. His individual style can be traced in his early works such as: the Polonaise in G sharp minor, the Two mazurkas in G and B flat major, the Polonaise in B flat minor, the Variations pour le piano stir un air allemande in E major, the Piano Sonata Op.4, which were all works published posthumously, and his first opuses: the Premier Rondo Op.1, the Variations on *Là ci darem la mano* Op.2, the Introduction et Polonaise brillante Op.3, and the Rondeau a la Mazur in F major Op.5.

Chopin wrote the majority of his piano compositions between the years 1830-1840 and most of his chamber compositions and works for piano and orchestra prior to 1831 and before his arrival in Paris. His chamber works and the compositions for piano and orchestra before 1831, are the following: the Variations on *Là ci darem la mano* in E flat Major, Op.2 (1827-28), the introduction et Polonaise brillante for piano and violoncello, Op.3 (1829-30), the Premier Trio for piano, violin and cello, Op.8 (1829), the Concerto for piano and orchestra Op.11 in E minor

(1830), Grande Fantasia on Polish airs for piano and orchestra, Op.13 (1828-29), the Rondo à la Krakowiak Op.14, (1828), and the Concerto for piano and orchestra Op.21 in F minor (1829-30). The exceptions were only the following works: the Grande Polonaise brillante, preceded by an Andante Spianato, for the piano with orchestra, Op.22 written in the course of six years (1830-36), the Grand Duo Concertante in E major on Themes from "Robert le Diable", for cello and piano (1832-33) written jointly with A. Franchomme in his first two years in Paris, and published under both their names, and the Sonata in G minor for piano and violoncello, Op.65, written in the last years of his life (1846-47). We can thus conclude that Chopin wrote the majority of orchestral and chamber compositions when he was still a young man in Warsaw and only three such compositions after settling in Paris.

In Paris Chopin devoted his time between his students and the society, whereas he spent the summer composing. The peaceful rural setting of Nohant, which he visited the summer of the years 1839-1846, allowed him to compose undisturbed. Chopin usually kept his compositions in his portfolio before sending them to publishers. This could perhaps explain why he wrote the F minor concerto before the concerto in E minor, but the former was printed later and carries the higher Op.21, while the latter carries the opus number 11. The Ballade Op.23 dates from 1832, but its complete version appeared between the years 1834-1835 and published in 1836. The case is also for the Grande Polonaise in E flat Major, Op.22, which was written in 1831, before Chopin's arrival in Paris and the Andante Spianato which precedes the Polonaise, was composed three years later in 1834, and published as a whole composition much later in 1836. However, his works from his years in Warsaw were not published immediately after they were written, but only a few years later when Chopin was in Paris. It is possible that Chopin's increasing popularity as a pianist in Paris had contributed to their publication, not only from publishers in Paris but also from other publishing houses in Leipzig and London.

George Sand had perhaps more than any other person, many opportunities to observe Chopin during the time when he composed his music. She relates: "His creation was spontaneous and miraculous. He found it without seeking it, without foreseeing it. It came on his piano suddenly, complete, sublime, or it sang in his head during a walk, and he was impatient to play it to himself."⁴ Even though his inspiration was spontaneous, Chopin spent many hours shut up in his room, composing and altering perhaps some bars many times, before feeling satisfied with the result. Sand recalls: "He shut himself up in his room for whole days, weeping, walking, breaking his pens, repeating and altering a bar a hundred times [...] I tried to amuse him, to take him out for walks [...] but it was not always possible to prevail upon him to leave that piano which was much oftener his torment than his joy, and by degrees he showed temper when I disturbed him."⁵

Chopin's works are characterized by a feeling of nostalgia and sometimes melancholy, deeply rooted in his memories of his home country. Liszt relates that what characterizes Chopin's works can be described in one Polish word: *Zal*. "Zal! In very truth, it colours the whole of Chopin's compositions: sometimes wrought through their elaborate tissue, like threads of dim silver; sometimes colouring them with more passionate hues."⁶ The word signifies the nostalgia and melancholy that sometimes seems to underline Chopin's works. It can be translated into the words: pity, regret, resentment, sorrow.⁷ Liszt gives his own definition of the word: "it signifies excitement, agitation, rancor, revolt full of reproach, premeditated vengeance, menace never ceasing to threaten if retaliation should ever become possible, feeding itself meanwhile with a bitter, if sterile hatred."⁸

Chopin's works carry inspirations and influences from the Polish folklore and culture. Chopin was fond of listening to the singing of people in the countryside and enjoyed their dances and music. The national music of Poland echoes in Chopin's works through the rhythmic and melodic structure and even through the harmonies that he uses. When he was in Paris Chopin loved to spend time with his compatriots and was always seeking their company. Liszt tells us that it was through this contact that Chopin could have a permanent link with everything that was happening in his homeland and thus was also able to maintain a musical contact. He listened to the Polish poetry that was recited in these gatherings and would sometimes put melodies to these poems, which would sometimes spread across Poland. Liszt recalls that these melodies "remained scattered and dispersed, like the perfume of the scented flowers blessing the wilderness and sweetening the desert air...during our stay in Poland we heard some melodies which are attributed to him, and which are truly worthy of him."⁹

In 1842 the *Tygodnik Literacki*¹⁰ predicted that the works of Chopin were going to be in the future so well-known, like the national melodies that a person can sing freely from memory. Indeed, Chopin's compositions remain until nowadays a steady part of the repertoire in a piano recital. For Chopin, the piano was the instrument with which he was able to express all human emotions and through which he could embody the Polish spirit. Chopin rightfully earns the title of poet of the piano. His compositions are very original and so compelling, that can easily be identified as composed by Chopin. "Chopin was one of the creators of the typically romantic musical idiom and as such one of the most original and remarkable creative geniuses in musical history."¹¹

3. Chopin as Pianist

3.1 Chopin's style of playing

“More than once in the history of art and literature, a poet has arisen, embodying in himself the poetic sense of a whole nation, an entire epoch, representing the types which his contemporaries pursue and strive to realize, in an absolute manner in his works: such a poet was Chopin for his country and for the epoch in which he was born.”¹ Chopin was considered by his contemporaries a poet of the piano, and this concept is still nowadays strongly connected with his name. We can form a picture of his piano playing through the reviews of the music critics of his time, the memories of those who attended his concerts, the testimonies of the elite who listened to his playing in the intimate world of soirées, the experiences of his closest friends and of course the letters of his students, who give us valuable insight into Chopin's interpretation of his music.

As a true poet and virtuoso, he never played mechanically for technique's sake. He regarded technique as the basis for music but not the aim. “Chopin troubled himself enough about the mechanical secrets of the piano, but not for their own sakes: he regarded them not as ends, but as means to ends, and although mechanically he may have made no progress, he had done so poetically.”² The review of the *Wiener Theaterzeitung* on August 20, 1829 also suggests the same notion: “He takes it into his head to entertain a large audience with music as music”³ and again on September 1, 1829 “the desire to make good music predominates noticeably in his case over the desire to please.”⁴ His piano playing was elegant and refined, simple and natural as breathing, his rubato was “always controlled, never capricious”⁵ with the most delicate nuances and sing-like legato. George Sand writes: “No musical genius has appeared so full of deep poetic feeling as Chopin. Under his hand the piano spoke of immortal longing. A short piece of scarcely half a page will contain the most sublime poetry.”⁶

The originality of Chopin's playing was what earned him enthusiastic reviews of his public performances throughout his life. The *Wiener Theaterzeitung* writes on August 20, 1829, after Chopin's first public appearance in Vienna at the Kärntnertheater in Vienna: “A really eminent talent; on account of the originality of his playing and compositions one might almost attribute to him already some genius.”⁷ Mendelssohn told his father in a letter that “there was something entirely original in Chopin's piano playing and it is at the same time so masterly that he may be called the perfect virtuoso.”⁸ A review in the *Gazette Musicale* after Chopin's concert in Pleyel's rooms on February 20, 1842 speaks of Chopin's unique individuality and originality of piano playing: “Thought, style, conception, even the fingering, everything, in fact, appears individual, but of a communicative, expansive individuality, an individuality of which superficial organizations alone fail to recognize the magnetic influence.”⁹ Could it be that a reason for his originality was that this genius had such little education in his life that his talent evolved instinctively? “The fact is that in 1831 nobody in Europe could have taught Chopin a thing or could have succeeded in anything but destroying his natural talent.”¹⁰ Chopin's only teachers were Adalbert Zywny for pianoforte lessons and Joseph Elsner in composition. He also took lessons in the organ in the Warsaw conservatory by Václav Würfel. His pianoforte lessons came to an end when he was twelve years old. “The progress of the child was so extraordinary that his parents and his professor thought they could do no better than abandon him at the age of twelve to his own instincts”¹¹ When Chopin first came to Paris in 1831 he considered taking lessons with Kalkbrenner¹² an eminent virtuoso of the time. Chopin was perhaps dazzled by

Kalkbrenner's noble style of playing and even considered taking lessons from him. His friends however tried to discourage Chopin from doing so, since he played in a higher intellectual and emotional level than Kalkbrenner, and "it was to be feared that he would pay too dear for the gain of inferior accomplishments with the loss of his invaluable originality."¹³ Chopin only attended some of Kalkbrenner's lessons but ceased after a few visits.

If we trace Chopin's piano performance from his first appearance in Warsaw we can see that he was already proficient far beyond his age. "Frédéric was neither an intellectual prodigy, [...] but a naive, modest child that played the pianoforte, as birds sing, with unconscious art."¹⁴ His first appearances in Vienna speak of his delicacy and deep feeling, his touch and musicality. The *Allgemeine Musikalische Zeitung* says on November 18, 1829: "the exquisite delicacy of his touch, his indescribable mechanical dexterity, his finished shading and portamento, which reflect the deepest feeling; the lucidity of his interpretation, and his compositions, which bear the stamp of great genius, reveal the virtuoso most liberally endowed by nature."¹⁵ His first public appearance in Paris on February 26, 1832 took place in Pleyel's rooms and left the audience with the best impressions for the young virtuoso. Liszt describes this experience: "the endlessly renewed applause did not seem sufficient to describe our enchantment at the demonstration of this talent, which disclosed a new level of expression of poetic feeling and such felicitous innovations in artistic form."¹⁶

Chopin is known for not producing sufficient sound for the large concert halls. Even though Chopin was perhaps deficient in physical strength the richness and colour of his tone were unrivalled. The review of the Parisian *Revue Musicale*¹⁷ on March 3, 1832 describes Chopin's playing as elegant, easy, and graceful, which possessed brilliance and neatness, but that Chopin brought little tone out of the instrument. This is perhaps one of the earliest evidence which suggests Chopin's lack of sonority. This notion is also supported in one of Chopin's letters from 1829 when he describes one of his concerts in Vienna and says that the pit complained that he played too softly¹⁸. Chopin also recalls: "They are accustomed to the drumming of the native pianoforte virtuosos, [...] I would rather that people say I play too delicately than too roughly."¹⁹ His lack of sonority, especially in the end of his life was because of his physical weakness. "His playing was too delicate to create enthusiasm."²⁰ (Manchester Courter and Lancashire General Advertiser August 30, 1848) Stephen Heller confessed to Chopin's biographer Frederick Niecks that in the last years of his life Chopin's playing was hardly audible²¹. In his last Parisian concert in 1848 Chopin played the last section of his Barcarolle instead fortissimo as it was indicated, pianissimo, but with the most beautiful nuances of sound. Chopin's lack of energy did not correspond with the vitality of his spirit and his vision of the music. "As a pianist Chopin was surely restricted by lack of physical vigour, which obliged him often to merely suggest, and even to leave not a wholly unexpressed. His range as a composer was much wider, as its limits were those of his spirit."²²

Adam Schindler's words give us perhaps an almost complete picture of Chopin's piano playing: "Chopin is the prince of all pianists, poesy itself at the piano [...] His playing does not impress by powerfulness of touch, by fiery brilliance, for Chopin's physical condition forbids him every bodily exertion, and spirit and body are constantly at variance and in reciprocal excitement. The cardinal virtue of this great master in pianoforte playing lies in the perfect truth of the expression of every feeling within his reach which is altogether inimitable."²³

3.2 Chopin's opinion about other musicians

"In his human relations, Chopin counted many romantics among his friends. But in his art he held himself free of them. He was irritated by their exhibitionism, their self-pity, their tendency to give a literary content to music."¹ (Anton Rubinstein) Chopin found love in what resembled his own nature. He was a romantic who however did not find sympathy in the music of romantic composers such as Berlioz, Schumann and Liszt. "We know that he did not in the least like either Berlioz's bizarre traits or Liszt's rather exhibitionistic and charlatanic brilliance."² He was not a classical composer, but found ardent love in the works of Mozart and inspiration in Bach's music. "Above all he prized Bach, and between Bach and Mozart it is hard to say whom he loved the most."³ (Mikuli) According to his student Lenz, Chopin was not seriously interested in the music of Beethoven⁴ and knew only a few of his works. Chopin was also not so familiar with Schubert's music for the latter to exert any influence on him. "In spite of the charm which he acknowledged in some of the melodies of Schubert, he would not willingly listen to those in which the contours were too sharp for his ear."⁵ Chopin's unique and delicate nature found it difficult to like anything coarse and vulgar in music. "Every kind of unknown roughness inspired him with aversion, in music as in literature and in everyday life, everything which bordered on melodrama was torture to him."⁶ (Liszt)

Bach was an inspiration to Chopin. He studied Bach's works and we have a record from Chopin's letter to Fontana (dated Thursday, August 1839 from Nohant), which says that Chopin was correcting the Paris edition of Bach "not only the engraver's mistakes, but also the mistakes hallowed by those who are supposed to understand Bach."⁷ Chopin also prepared himself before a concert by playing Bach's music. Chopin's student Lenz asked his teacher how he prepared for concerts. Chopin replied: "For a fortnight I shut myself up and play Bach. That's my preparation; I don't practice my own compositions."⁸ Chopin also instructed his pupils to study and play Bach. Jane Stirling, a student of Chopin, said a year after Chopin's death that he began her piano practice with some preludes by Bach.⁹

The baroque influence is evident in Chopin's use of rubato and cantabile style which was "Baroque in essence"¹⁰ and was inspired by the singing of great singers. He loved the Italian opera and composers such as Rossini and Bellini and admired singers like Maria Malibran née Garcia, Pauline Viradot née Garcia and Henriette Sontag whose "impassioned expression, dazzling virtuosity, airiness, neatness and elegance of execution"¹¹ were perhaps qualities that he admired possibly in his own piano playing, as well as Countess Delphine Potocka¹² from whom Chopin requested to sing when he was lying sick on his bed a few days before his death. Chopin's first love was the singer Konstancja Gladkowska. Chopin writes to his friend Tytus Wojciechowski on August 30, 1830: "there won't be a second Gladkowska, as regards purity and intonation and higher emotions."¹³ From these great singers Chopin found inspiration for his *cantabile* and legato style in his piano playing. Chopin believed that "singing constituted the alpha and omega of music."¹⁴ The cantabile style is also mentioned in Bach's preface to his inventions and sinfonias (two and three part inventions). This vocal style as a model for instrumental playing was popular in the seventeenth and eighteenth centuries. We can also discern this Baroque influence in Chopin's execution of trills. According to Mikuli, Chopin preferred to start the trill on the auxiliary note, which could be either upper or lower. An interpreter of Chopin's music should also have in mind the execution of his polyphonic texture with beautiful melodies often appearing in middle voices or the bass line. A principle that

Chopin was familiar with and connects him once again with the Baroque aesthetics was that of musical declamation, known as the theory of Affect. According to Anton Schindler “the orator has to punctuate his speech with added periods and rests in order to convey the sense which he intends; such devices can be adapted to musical performance.”¹⁵

Chopin in the words of Arthur Rubinstein loved Mozart ardently and unreservedly¹⁶. Chopin highly esteemed Mozart and it is said¹⁷ that he never travelled without the score of Don Giovanni or the Requiem. He regarded Mozart as “the ideal type, the poet par excellence.”¹⁸ Mozart’s tempo rubato also anticipated in a way that of Chopin’s. Mozart wrote to his father on October 24, 1777: “They are all amazed that I play accurately in time. They can’t grasp that in tempo rubato in an Adagio the left hand goes on unperturbed; with them the left hand follows suit.”¹⁹ It is puzzling however that Chopin did not instruct his students to study Mozart. With the exception of Mikuli, no other student mentions Mozart²⁰. Chopin’s devotion to Mozart’s music can be seen from Chopin’s request from his deathbed to princess Czartoryska and Auguste Franchomme to play Mozart together. “The sweetness, the grace, and the harmoniousness which in Mozart’s works reign supreme and undisturbed [...] perfect loveliness and lovely perfection which result from a complete absence of everything that is harsh, hard, awkward, unhealthy and eccentric.”²¹

Some of Beethoven’s compositions are mentioned in the memoirs of Chopin’s pupils, as being part of their repertory. However, Chopin seems to have shown preference to only a few of Beethoven’s compositions. We know from Mikuli that Beethoven was part of Chopin’s teaching repertory. Beethoven is also mentioned by Mathias, by Marie Roubaud (Beethoven’s piano sonata Op.26) and Camille O’Meara Dubois (the piano concertos and the piano sonatas Op.26, Op.27/2, Op.57). We learn from Lenz that Chopin played Beethoven’s piano sonata Op.26 on November 9, 1842 at the Parisian home of the Countess Cheriemietiff. Lenz comments: “He played it beautifully, but not as beautifully as his own compositions.”²² We also know from a letter from an anonymous Scottish lady that Chopin played this sonata. She writes: “He played the Marche Funebre of Beethoven’s with a grand, orchestral, powerfully dramatic effect [...]. Lastly he rushed through the final movement with faultless precision and extraordinary delicacy.”²³ Chopin also played Beethoven’s C sharp minor sonata (Op.27/2). Lenz remembers that Chopin played the chord progressions of the Allegretto of this sonata with a beautiful legato cantabile, which he achieved by means of original fingering and nuances of touch²⁴. We also learn from Liszt that Chopin even though admired Beethoven’s work “certain parts of them seemed to him too rudely fashioned. Their structure was too athletic to please him; their wraths seemed to him too violent [...] and the seraphic accents [...] became at times almost painful to him...”²⁵ Chopin however did not know thoroughly Beethoven’s compositions. Evidence to this statement is Halle’s recollection of playing to Chopin one of the three sonatas (Op.31) by Beethoven and Chopin commenting that the last movement was vulgar²⁶.

Chopin was acquainted with Mendelssohn’s music. However, only a few of his compositions became part of Chopin’s teaching repertoire. Chopin met Mendelssohn in person at the Rhenish music festival at Whitsuntide in the spring of 1834 and later travelled together to Düsseldorf where Mendelssohn was working as a music director. The impressions of Mendelssohn of Chopin’s piano playing are described in a letter addressed to his mother on May 23, 1834: “Chopin is now one of the very first pianoforte players; he produces novel effects as Paganini does on his violin and performs wonders which one would never have imagined possible.”²⁷ This comes to contrast with Chopin’s opinion of Mendelssohn’s music. We know from A.

Franchomme that Chopin did not care much about Mendelssohn's music and from Gutmann that Chopin "positively disliked it and thought it common."²⁸ We are informed by Camille O'Meara (Dubois) that she studied with Chopin Mendelssohn's Songs without words and his piano concerto Op.25. However, Halle recalls that: "Chopin did not admire Mendelssohn's Songs without words, with the exception of the first from the first book [Op.19/1], which he called a song of the purest virginal beauty."²⁹

Chopin met also with Schumann in person twice in Leipzig in 1835. Schumann spoke highly of Chopin and dedicated many glorious reviews to him in the *Neue Zeitschrift für Musik*. One of Schumann's first reviews was for the *Allgemeine Musikalische Zeitung* (1831) speaking enthusiastically about Chopin's Variations Op.2, containing the famous phrase "Hats off gentlemen, a genius!"³⁰, and ending with the following: "But no matter how little Chopin needs to be reminded about his genius, I nevertheless bow my head before such genius, such endeavor, such mastery!"³¹ Chopin's response however was rather cold: "Concerning my Variations I received a few days ago a ten-page review from a German in Cassel who is full of enthusiasm for them. After a long-winded preface he proceeds to analyze them bar by bar, explaining that they are not ordinary variations but a fantastic *tableau*. I could die of laughing at this German imagination."³² Schumann's music was also absent from Chopin's teaching repertoire. We know from Mathias that Chopin did not like Schumann's Carnival Op.9 and "did not have the slightest desire to get to know it either."³³ Chopin and Schumann were on good terms, but it seems that Chopin did not share the same admiration for Schumann as the latter held for him. We could agree with Eigeldinger³⁴ that Chopin's dedication of the Ballade Op.38 to Schumann was only a courteous formality because of Schumann's dedication to him of the Kreisleriana Op.16.

Chopin was a member of the elite society of Paris and circulated by great musicians of the time, but even though his contemporaries spoke highly of him as a musician and piano player, Chopin did not share the same sympathies for their music. He did not show any interest in the music of Mendelssohn, Schumann and Berlioz. He seemed however to prefer the piano music of other pianoforte composers such as John Field, Johann Nepomuk Hummel and Ignaz Moscheles. He distinguished Field's nocturnes and piano concertos and we learn from Mikuli that he liked Hummel's Fantasia, the Septet and the concertos. Chopin was also fond of Moscheles' etudes and he played the latter's duets many times in public. From the old composers he found inspiration in Bach's music and loved Mozart for his simplicity and sweetness. He used the Italian singers and the music of composers such as Rossini and Bellini as models for his beautiful cantabile style and believed that when interpreting music one should use singing as a model.

Chopin found it difficult to like anything that did not resemble his own nature, did not resonate with his own perception of music and the world. He did not make justice to the music of other composers nor had the desire to learn their music. Like Liszt said: "He could only understand that which closely resembled himself. Everything else only existed for him as a kind of annoying dream, which he tried to shake off while living with the rest of the world."³⁵

3.3 Chopin and the other pianists of his time

When Chopin first came to Paris in 1831, he made a great impression upon the Parisian public as a promising piano player. The first reviews of the *Revue Musicale* spoke of a unique and original talent, who would most definitely acquire a “merited and brilliant reputation”¹ and who brought “a complete renewal of pianoforte music.”² The podium, who now welcomed the young virtuoso, was the same podium that had already seen the pianists of a classical tradition of pianoforte playing: John Field, Johann Nepomuk Hummel, Friedrich Kalkbrenner and Ignaz Moscheles. The same podium was now shared with a new wave of pianoforte virtuosos like Sigismond Thalberg, Franz Liszt and Clara Wieck. Chopin’s pianistic aesthetics however, was closer to that of more classical pianists, such as Hummel, Field, Cramer and Moscheles, and while his admiration for Kalkbrenner was only short lived, he seemed to like neither Thalberg nor Herz and he approved only some of Liszt’s music.

“Field and especially Hummel are those musicians who more however as pianists than as composers set the most distinct impress on Chopin’s early virtuosic style.”³ Chopin favoured Hummel’s concertos and duets, his Sonata in F sharp minor Op.81, his Septet Op.74 and from Field he especially liked the nocturnes and some of his concertos. The music of the two pianists became a stable part of Chopin’s teaching repertoire. Hummel met with Chopin in 1828 in Warsaw and later Chopin travelled to Vienna where they met again. Johann Nepomuk Hummel (1778-1849) from Pressburg in Bohemia had an easy and natural way of playing. He was a student of Mozart and Haydn and is considered “the climax of the Vienna school. He carried on the Mozart style of piano playing.”⁴ John Field (1782-1837) was an Irish composer from Dublin, who was a student of Clementi. Field came to Paris in 1832 to give concerts but we have no record of their meeting or of Chopin’s opinion of Field’s playing. The reviews in Paris spoke of Field’s elegant playing and that he made the piano sing, about his tranquility and gracefulness⁵. In this respect Chopin could have been close to Fields’ style of playing. Antonin Marmontel however, regarded Field as “a forerunner of Chopin, a Chopin without his passion.”⁶ Chopin was influenced by Field’s use of legato, cantabile style and ornamentation. Field’s nocturnes were an inspiration for Chopin’s nocturnes. When Kalkbrenner first heard Chopin play, (recalls Chopin in a letter to his friend Wojciechowski on December 12, 1831) he asked him if he was a student of Field. He said that Chopin had the style of Cramer and the touch of Field⁷.

Chopin loved and admired Moscheles⁸, as he wrote to one of his letters addressed to a mutual friend. Ignaz Moscheles (1794-1825) was born in Prague and represents the transition from the classical to the romantic piano school. “He was the first touring virtuoso to make a consistent effort to bring the best music to the people.”⁹ He began his career as a bravura pianist and followed Clementi’s tradition of piano playing. He had a quiet hand position with no excess motion and made only a small use of the pedal. As he grew older however, and listened to the music of Chopin and Liszt, he realized that something was lacking from his own playing. When Moscheles heard Chopin playing he remarked: “Now for the first time I understand music... The hard, inartistic modulations [...] -which I can never manage when playing Chopin’s music- cease to shock me, for he glides over them almost imperceptibly with his elfish fingers [...]. Enough; he is perfectly unique in the world of piano forte players.”¹⁰ Moscheles was a teacher of Mendelssohn and later took a teaching post in the Leipzig Conservatory, a position he held for nearly twenty years. Among Moscheles’ compositions, Chopin favored the Etudes Op.70 and Op.90 and especially his Grande Sonate in E flat major for four hands, which Chopin frequently

played with other pianists and with Moscheles himself on October 29 1839 at the court of Louis-Phillipe in Saint-Cloud.

Before Chopin and Liszt dazzled the Parisian public, two were the big pianists in Paris: Heinrich Herz and Friedrich Kalkbrenner. The latter (1785-1849) was another classical piano player, a close-to-the-keys pianist, whose playing derived from the tradition of Cramer. Herz (1803-1888) “was the king of the salon and was immensely popular.”¹¹ Chopin recalls in a letter to his friend Wojciechowski on December 12, 1831: “You would not believe how curious I was about Herz, Liszt, Hiller etc. They are all zero beside Kalkbrenner. I confess that I have played like Herz, but would wish to play like Kalkbrenner.”¹² Chopin’s infatuation with Kalkbrenner was fortunately short lived. We cannot imagine what qualities Chopin could have admired in Kalkbrenner, a pianist whose playing must have been elegant and polished, but was lacking in emotional power. Kalkbrenner’s concept about piano playing, which he fully explains in his piano method, rested upon the mechanical aspect, emphasizing the importance of hourly *gymnastics* for the fingers. This concept could not have been more distant from Chopin’s understanding that technique was only a basis for music and that all kinds of methods written for the piano did not actually teach how to play music itself, as he himself explained in his *Sketch for a method*. Chopin however did dedicate to Kalkbrenner his piano concerto Op.11. Chopin later confessed to Lenz that he had only done so out of courtesy: “It was when I had just arrived in Paris. Kalkbrenner then reigned supreme; it was necessary to pay court to him a little.”¹³

Chopin’s playing is often compared to that of Liszt’s. This is justified, since on the onset of the nineteenth century, these two geniuses revolutionized piano playing. On the other hand, to compare these two personalities could not do justice to either of them. Chopin was such a unique personality and an original piano player, a self-taught pianist, but a true poet of the keyboard. Liszt was a giant, a torrent and an outstanding virtuoso. “Chopin carried you with him into a dreamland, in which you would have liked to dwell forever; Liszt was all sunshine and dazzling splendor, subjugating his hearers with a power than none could withstand.”¹⁴ (Halle) Liszt was always fond of Chopin and probably indebted to Chopin for teaching him that the piano was not only an instrument of bravura but also an instrument capable of expressive means¹⁵. Liszt admired Chopin both as a composer but also as a pianist. According to Anton Strelezki’s reminiscences of Liszt, the latter is quoted saying; “I had already known him [Chopin] several years and my enthusiasm and admiration for his marvelous poetical talents had invariably, with each meeting, increased till I almost began to look upon him as a God among musicians.”¹⁶ Chopin’s feelings however towards Liszt were not mutual. According to Mikuli “of virtuoso music of any kind I never saw anything on his desk, nor do I think anybody else ever did.”¹⁷ We know from Mme Dubois –one of Chopin’s students-, that Liszt’s music did not appeal to him¹⁸. He did study however with Chopin Liszt’s transcription of Rossini’s *Tarantella* (La danza, no.9 of Rossini’s *Soirées musicales*) and of the Septet from Donizetti’s *Lucia di Lammermoor*. However, Chopin had in the beginning of their acquaintance admired Liszt’s playing. A proof could be a joint letter that was written from Chopin, Liszt and Franchomme to Ferdinand Hiller on June 20, 1833. Chopin writes: “I write to you without knowing what my pen is scribbling, because at this moment Liszt is playing my etudes and transporting me outside of my respectable thoughts. I should like to steal from him the way to play my own etudes.”¹⁹

During Chopin’s first Parisian years, he and Liszt participated together in a number of concerts. On March 23 1833, Chopin performed with Hiller and Liszt the Allegro from a Bach Concerto

for three harpsichords, in the Salle Vauxhall, at a concert organized by Hiller, in Paris. In the beginning of April Chopin performed Onslow's Sonata Op.22 for four hands together with Liszt at a benefit concert for Harriet Smithson in the Salle Favart in Paris. On April 3 Chopin participates in a benefit concert for Henri Herz in Paris. Together with the Herz brothers and Liszt, Chopin performed a fragment from Meyerbeer's *Il Crociato in Egitto*, in an arrangement for eight hands and two pianos. On December 15, 1833 Chopin together with Liszt and Hiller performs J. S. Bach's Concerto in D minor for three pianos in the Conservatoire in Paris. A year later, on December 25, 1834, Liszt and Chopin performed Moscheles' Sonata in E flat Major for four hands Op.47 in Pleyel's rooms. They also played Liszt's own Grand Duo for two pianos on a theme from Mendelssohn. On April 5, 1835, they played together a duet for two pianos by Hiller, at a benefit concert organized for the Poles. By 1840, Chopin and Liszt grew apart, and the former seemed to disapprove Liszt's transcriptions and adaptations. He believed that such compositions "detracted from musical clarity."²⁰ Chopin disliked it when anyone, even his closest friends changed his compositions when they performed them. It is recorded that when Liszt played one of Chopin's compositions he added his own embellishments. Chopin impatiently said: "I beg you, my dear friend, if you do me the honor to play a piece of mine, to play what is written, or to play something else. It is only Chopin that has the right to alter Chopin."²¹

We can only imagine how different Chopin and Liszt must have been both as personalities but especially as piano players. Chopin was a pianist of the intimate atmosphere of the salon, but Liszt a pianist of the big concert hall. Their differences could not be more clearly defined in a review by M. Chouquet, who watched Chopin and Liszt play at Habeneck's benefit concert on April 26, 1835: "Liszt in 1835 represented the prototype of the virtuoso; while in my opinion Chopin personified the poet. The first aimed at effect and posed as the Paganini of the piano; Chopin, in the other hand, seemed never to concern himself about the public, and to listen only to their inner voices [...] he made the keyboard sing in an ineffable manner."²² We could not help however but wonder if Chopin was to some degree jealous of Liszt's career as a pianist. Chopin did not give more than 30 concerts throughout his life and he was terrified of playing for the public. This stands in direct opposition to Liszt's thunderous sonority and experience as a touring virtuoso. "Chopin was the one who liberated piano technique once and for all, but it was Liszt who spread the results through Europe."²³

Another eminent virtuoso and a big rival of Liszt was Sigismond Thalberg (1812-1871). A student of Hummel and Moscheles he was known for his flawless technique and bravura, which was essentially influenced from the classical school of piano playing. Thalberg had developed a special technique, inspired by the harpist Parish Alvers, of bringing out the melody in the middle register of the piano using his thumbs, while surrounding the melody with arpeggios. Clara Schumann recognised the talent, notwithstanding virtuosity and clarity of execution of Thalberg, but did not hesitate to comment on his lack of "higher poetry."²⁴ Thalberg came to Paris in November of the year 1835. Chopin's opinion of him is recorded in one of his letters to his friend Jan Matuszynski in Warsaw: "As for Thalberg, he plays excellently, but he is not my man. Younger than I, pleases the ladies, makes *potpourris* from the Dumb Girl, gets his *piano* by the pedal, not the hand, takes tenths as easily I octaves..."²⁵ Chopin could not have found sympathy in Thalberg's compositions. Mathias recalls a meeting of his teacher Chopin, George Sand and Thalberg at the house of Louis Viardot, where Thalberg played his second fantasia on a theme of Don Giovanni (Op.42). Mathias says: "God knows what Chopin thought of it [Thalberg's Op.42] in his heart, for he had a horror of Thalberg's arrangements, which I have seen and heard him

parody in the most droll and amusing manner.”²⁶ Liszt seemed to share the same opinion as Chopin, which he expressed in a very harsh review of Thalberg’s compositions in the *Gazette Musicale* on January 8, 1837. Liszt called Thalberg’s music mediocre, boring, empty and monotonous²⁷.

Thalberg’s playing could perhaps resemble to some degree that of Liszt’s playing because of its thunderous virtuosity, energy and power of execution. But Thalberg cannot in any case be compared to a composer and piano player of the intellectual and emotional power of Liszt²⁸. In this respect it is obvious only to indicate how remotely different Thalberg’s playing and personality could have been from Chopin’s. Maurice Bourges writes in his review of Chopin’s concert, which took place in Pleyel’s room on February 20, 1842: “Liszt and Thalberg excite, as is well known, violent enthusiasm; Chopin also awakens enthusiasm, but of a less energetic, less noisy nature, precisely because he causes the most intimate chords of the heart to vibrate.”²⁹

When talking about the most important pianists of the nineteenth century, one cannot omit one of the most musically talented pianists, Clara Wieck, the wife of composer Robert Schumann. Chopin met Clara Wieck during his first visit to Leipzig in 1835. She played to him the yet unpublished sonata in F sharp minor (Op.11) by Schumann. Chopin highly esteemed Clara Wieck as a pianist. This is shown in one of Chopin’s letters to Julian Fontana, dated March 1839: “If you liked Clara Wieck, you were right; she plays-no one better.”³⁰ Schumann speaks of Clara’s talent in a letter to Heinrich Dorn (September 14, 1836): “But Clara is a greater virtuoso and gives almost meaning to his [Chopin’s] composition than he does himself. Imagine the perfection, a mastery that seems quite unaware of itself!”³¹ Clara Wieck introduced a lot of Chopin’s music to Germany. She was one of the first who performed Chopin’s music in public. Clara Wieck played at a concert in the Leipzig Gewandhaus, on September 29, 1833 the last movement of Chopin’s E minor concerto, and on May 5, 1834 she performed the whole E minor concerto and two etudes in the same hall. She was along with Liszt, the first pianist to give solo recitals. Up to 1835 the performer shared the program with other musicians; usually the pianist would engage an orchestra and play his or her own compositions. She was also a pioneer in performing from memory and without a musical score, for up until 1840 it was considered disrespectful to perform without the composer’s score. “In one or another aspect of virtuosity, she may be surpassed by other players, but no other pianist stands out quite as she does [...] She always tried to give a clear expression to each work in its characteristic musical style [...] She could be called the greatest living pianist...”³² (Austrian critic Eduard Hanslick)

Frédéric Chopin was undoubtedly an artist of unique nature. It is almost with no hesitation that one can say that the public was in need of such a pianist. The brilliant virtuosity of Kalkbrenner, Thalberg, Herz and others definitely excited enthusiasm, but what made him stand out was that Chopin did not wish to “dazzle by the superficial means of the virtuoso, but to impress by the ones of the genuine musician.”³³

“Indeed, nothing equals the lightness and sweetness with which the artist preludes on the piano, nothing again can be placed by the side of his works full of originality, distinction and grace. Chopin is an exceptional pianist who ought not to be, and cannot be compared with anyone else.”³⁴ (Review of the *La France Musicale* on May 2, 1841)

3.4 Chopin's reluctance to perform in public

Chopin performed in public a mere thirty times throughout his career and of the fifteen years he lived in Paris only on four occasions he was the principle performer. Chopin disliked performing for large audiences and according to Liszt the concerts were more psychologically fatiguing to him rather than physically.¹ Chopin expressed his fear for the public and even his detestation for it. His students Lenz and Gutmann recall that Chopin disliked publicity and he became nervous when the day of the concert approached. "There was shyness in his nature which could not easily be subjected to the critical gaze of a disinterested public."² When Lenz asked Chopin if he practiced when the day of the concert approached, Chopin replied: "It is a terrible time for me, I dislike publicity, but it is part of my position. I shut myself up for a fortnight and play Bach. That is my preparation; I never practice my own compositions."³

Chopin was greatly admired by his contemporaries both as a pianist and a composer, but could it be that Chopin felt that his music was not understood by the larger audience? Chopin confessed to Liszt: "I am not at all fit for giving concerts, the crowd intimidates me, its breath suffocates me, I feel paralysed by its curious look, and the unknown faces make me dumb. But you are destined for it, for when you do not win your public, you have the power to overwhelm it."⁴ The question whether Chopin's music was fully appreciated by the audience is a difficult one to answer. On the one hand, we have proof from many reports of Chopin's concerts in newspapers and periodicals of his time, that Chopin excited the public both by his way of playing and also by his compositions, which were often regarded as original and won many praises. On the other hand, on some occasions, Chopin's compositions did not create the impression he expected. On regard to a concert Chopin gave on March 17, 1830 in Warsaw, a concert giver commented on the fact that the first movement of the F minor concerto, Op.11 "received indeed the reward of a Bravo, but this was given because the public wished to show that it understands and knows how to appreciate serious music."⁵ Edouard Wolff told to Chopin's biographer Frederick Niecks that "in Warsaw they had no idea of the real greatness of Chopin. Indeed how could they? He was too original to be at once fully understood."⁶ In 1832, at a concert given by Prince de la Moskowa, Chopin's E minor concerto was not successfully received. The critic writes in the *Revue Musicale*: "It appears to us that the music of this artist will gain in the public opinion when it becomes better known."⁷ When Chopin gave a benefit concert for the Poles in 1835, Chopin's reluctance to perform in public was brought to the culminating point. Chopin was disappointed by the reception of his E minor concerto. Liszt told to Chopin's biographer Frederick Niecks - regarding a concert given by Chopin at the conservatory (December 7, 1834) - that "Chopin was deeply hurt by the cold reception he received when he played the Larghetto of his F minor concerto."⁸ Chopin's disappointment to find acceptance and wider acclaim had undoubtedly left a scar on him. Even though these disappointments seemed to be the exception and not the rule, "Opposition and indifference [...] made him shrink and wither."⁹

Even though his contemporaries could perhaps not truly understand him, the future generations have. Liszt advices us not to give in to frivolous success, not to strive to please the audience at whatever cost, but rather to aim like Chopin "to leave a celestial and immortal echo of what we have felt, lived and suffered, [...] let us learn [...] to demand from ourselves works which will entitle us to some true rank in the sacred city of art."¹⁰

We have however the image of Chopin performing among a selected group of his closest friends, artists and musicians in the intimate atmosphere of the salon. In the salon his beautiful nuances,

his subtleness and delicate sound could be fully appreciated. “Chopin was becoming more and more of a favorite, not, however, of the democracy of large concert-halls, but of the aristocracy of select salons.”¹¹ Chopin resented empty brilliance and thunderous performances. This is apparent from his comment after a concert in Vienna that he preferred if people said that he played too delicately rather than too roughly¹². His lack of sonority was also a factor that made it difficult for Chopin’s playing to be heard in larger concert halls. This was apparent from the beginning of his career until his last appearances in public when the bad state of his health greatly affected his physical strength, causing his playing to be hardly audible. On a number of occasions there were complaints that Chopin’s playing was perhaps too delicate. Chopin was criticized for his small volume of sound in his concert in his first concert in Vienna on August 11 and again in 1832 at the concert given by Prince de la Moskowa in Paris. The review of his concert in Edinburg on October 7 1848, one year before Chopin’s death, speaks of how Chopin’s playing was ineffective in a large hall and that it had neither the power nor the ponderous playing of pianists such as Thalberg and Liszt, but that “as chamber pianist Chopin stands unrivalled.”¹³ This denotation, that Chopin’s music was the “perfection of chamber music”¹⁴ also appears in one of the reviews of the *Manchester Guardian* of the year 1848, during the time when Chopin gave a concert there, which emphasizes the fact that Chopin’s compositions lacked in “breadth and obviousness of design, and executive power, to be effective in a large hall.”¹⁵

The opinion of Franz Liszt, which he expressed in a review of Chopin’s concert in 1841 in the *Gazette Musicale*, concerning Chopin’s absence from the concert platform was that this absence was what assured Chopin of a great reputation and kept him away from any rivalries, jealousy or criticism. On the contrary, Chopin was always surrounded by faithful friends, enthusiastic students, artists and musicians who admired him. “In the brilliant audience which flocked together to hear the too long silent poet, there was neither reticence nor restriction, unanimous praise was on the lips of all.”¹⁶

3.5 Chopin’s public concerts and semi-public appearances in musical soirées

At the beginning of his career, between the years 1825-1831, Chopin performed in public in a number of occasions, giving concerts in Warsaw, Reinerz, Breslau and Vienna. During his first Parisian years (1832-1835) Chopin was also active and made more concert appearances than in the preceding years. Until 1838 he seemed to have retired from the concert platform, concentrating in teaching and composing while choosing to perform only in salons. Chopin sometimes summoned his powers and overcame his dislike for the public when his economic situation demanded it or after the instigations of George Sand. Chopin’s first public concerts - after his absence for almost two years- were on three occasions on February 25, 1838 at the court, on March 3 when he performed along with Zimermann, Gutmann and the concert-giver Valentine Alkan and a few days later when he gave a concert at Rouen for his countryman Orłowski. The review of the last concert confirmed the fact that Chopin had already decided to retire from the concert platform, but that at the same time he maintained the high esteem and admiration of his contemporaries. Chopin performed again in public after a lapse of two years, on April 26 1841, at Pleyel’s room in a circle of his closest friends and students. However “his means of expression were too limited, his instrument too imperfect; he could not reveal his whole self by means of a piano [...] a certain repugnance to reveal himself to the outer world, a sadness which shrinks out of sight under apparent gaiety, in short, a whole individuality in the highest degree remarkable and attractive.”¹ (Liszt, *Gazette Musicale*, May 2, 1841). On February

20, 1842 Chopin gave another concert at Pleyel's rooms and on February 16, 1848, almost five years later Chopin gave his last concert in Paris surrounded by his closet friends and admirers. The review in *Gazette Musicale* speaks of Chopin's bad state of health but that his weakness did not affect his beautiful tone and nuances at the piano: "Chopin was extremely weak, but still his playing [...] betrayed none of the impress of weakness which some attributed to piano playing or softness of touch; and he possessed in greater degree than any pianoforte player [...] the faculty of passing upwards from piano through all gradations of tone..."² Chopin travelled in the same year to England where he gave a concert in London and Manchester and two more concerts in Scotland, in Glasgow and Edinburg. These concerts were to be his last before his death.

Most of the information regarding Chopin's concerts and repertoire was taken from the book of Chopin's biographer Frederick Niecks *Chopin as a Man and Musician*. Niecks' knowledge on the subject was based on his research of the newspapers and periodicals of Chopin's time and from his personal meeting with Chopin's acquaintances. The Polish institute of Fryderyk Chopin in Warsaw was also consulted in regard to the dates of the concerts. In the case when some of the information taken from Nieck's book was not consistent with the information given from the Polish institute, I have chosen to follow the information given by the latter. The reason is that I believe that in view of recent research, the Polish institute could have given a more accurate account of Chopin's concerts. Regarding his concert appearances, Chopin also gave many descriptions in his letters, mentioning not only the choice of repertoire in some cases, but also his own impressions of the concert.

Chopin's repertoire in some of his public appearances is not always clear, especially when regarding his smaller compositions (etudes, mazurkas, waltzes and preludes). Chopin frequently played with orchestra his piano concertos, the Krakowiak Op.14 and his Variations on *Là ci darem la mano* Op.2, but only until 1839. In the following years, he chose to perform his solo compositions. He played mainly his own music, and only on a few occasions did he play a composition other than his own, usually a work written for two pianists or even more. Many artists participated in his concerts, since this was customary for his time. Liszt was the one to introduce the solo recital and Clara Schumann was also one of the first.

Chopin gave around thirty concerts throughout his life and only four times he performed unaided by other artists. Chopin however participated on a number of occasions in musical soirées. He gave his first concert at the age of eight and his last concert one year before his death.

Date & Place	Repertoire	Participation of other musicians	Review of the concert by a leading newspaper, from a member of the audience or from Chopin himself.
1818 , February 24, in Warsaw in the Radziwill Palace. This was a soirée of the Charitable Association and organized by Niemcewicz.	This was Chopin's debut at the age of eight. He played a concerto by Adalbert Gyrowetz.	-	"A child not yet eight years old, who, in the opinion of the connoisseurs of the art, promises to replace Mozart." ³ (Clementina Tanska-Hofmanowa <i>Memorial of a good mother</i> , dated 1819)

1823 , February 24, at a musical soirée in Warsaw.	Chopin played a piano concerto by Ferdinand Ries.	-	-
1823 , March 3, at a musical soirée in Warsaw.	Chopin played the Fifth Concerto by John Field.	-	-
1823 , March 17, at a musical soirée in Warsaw.	Chopin played a piano concerto by Hummel. We cannot however say with certainty that Chopin was the pianist playing at this musical soirée. We can only hypothesize that the pianist was young Chopin.	-	-
1823 , August 15, at a musical soirée in Szafarnia.	Chopin played one of Kalkbrenner's concertos.	-	-
1825 (either on May 27, or June 10.) A benefit concert organized by Joseph Javurek at the Conservatory in Warsaw.	Chopin performed the Allegro of Moschele's pianoforte concerto in F (G?) minor and improvised on the aeolopantaleon ⁴ .	-	"Young Chopin distinguished himself in his improvisation by wealth of musical ideas, and under his hands this instrument, of which he is a thorough master, made a great impression." ⁵ (A Warsaw correspondent of the <i>Leipzig Allgemeine musikalische Zeitung</i> .)
1825 May, 28. Chopin played before the Emperor Alexander I.	Chopin improvised on the aeolopantaleon.	-	Chopin's appearance before the Emperor was pleasing and the latter gave to Chopin a diamond ring as present.
1826 , during the summer holidays. Chopin played at a concert on behalf of two orphans at Reinerz in Prussia Silesia.	-	-	The <i>Kurier Warszawski</i> relates (August 22): "When several children orphaned by the death of their fathers arrived at the waters for treatment, Mr Chopin, emboldened by persons acquainted with his talent, gave 2 concerts for the benefit of the same, which brought much praise to him and some support to those unfortunate children." ⁶
1828 , in December concert at the house of Fryderyk Bucholtz in Warsaw.	Chopin played a two piano version of his Rondo in C major.	Julian Fontana was the other pianist playing together with Chopin this Rondo for two pianos.	-

1829 , August 11, concert at Kärntnerthor-theater in Vienna.	Chopin played his Variations on <i>Là ci darem la mano</i> Op.2. Chopin also wished to play the Krakowiak, grande rondeau de concert Op.14, but he decided to substitute it with an improvisation, based on a theme from the comic opera of Boieldieu <i>La Dame Blanche</i> ⁷ .	The program also consisted of Beethoven's overture to Prometheus and arias of Rossini and Vaccaj sung by Mdle. Veltheim.	"The Variations produced such an effect that, apart from the clapping after each one, I was obliged to come back to the stage after finishing." ⁸ (Chopin's letter to Tytus Wojciechowski, dated 12 September 1829)
1829 , August 18, concert at Kärntnerthor-theater in Vienna.	Chopin played his Variations on <i>Là ci darem la mano</i> Op.2 and the Krakowiak, grande rondeau de concert Op.14	During the concert Lindpainter's overture to <i>Der Bergkonig</i> and a polonaise of Mayseder played by the violinist Joseph Khayl were performed.	"His style of playing and writing differs greatly from that of the other virtuosos; and indeed chiefly in this, that the desire to make good music predominates noticeably in his case over the desire to please." ⁹ (<i>Wiener Theaterzeitung</i> September 1, 1829) "In Mr. Chopin we made the acquaintance of one of the most excellent pianists, full of delicacy and deepest feeling." ¹⁰ (<i>Der Sammler</i>)
1829 , August 24, in Teplice, Chopin played at a musical soirée in the house of Duke Clary-Aldringen.	Chopin improvised on themes put forward by those present at the soirée. He improvised on a theme from Rossini's <i>Mosè in Egitto</i> and <i>Il barbiere di Siviglia</i> , and also on themes from Polish songs.	-	-
1829 , December 18, Chopin played at a musical soirée at the <i>Resursa Kupiecka</i> (Society of Merchants) in Warsaw.	Chopin accompanied on the piano one of the singers and improvised on couplets from <i>Chlop millionowy</i> ¹¹ .	The singer Capello sung in this soirée and was accompanied on the piano by Chopin.	-
1830 , February 7, Warsaw.	Surrounded by his family and friends Chopin performs the Concerto in F minor, with the accompaniment of a small orchestra.	-	-
1830 , March 17, at the National	Chopin played his Concerto in F minor Op.11 and	Overture to the opera <i>Leszek Biary</i> by Elsner,	"The first Allegro of the F minor concerto received indeed the reward of a bravo, but I believe this was given because the public

Theater in Warsaw.	his Grand Fantasia on Polish airs Op.13. The orchestra was conducted by Kurpinski.	Divertissement for the French Horn, composed and played by Gorner, Overture to the opera <i>Cecylja Piaseczynska</i> ¹² by Kurpinski and Variations by Paer, sung by Madame Meier.	wished to show that it understands and knows how to appreciate serious music [...] The Adagio and Rondo produced a very great effect [...] but the pot-pourri on Polish airs missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored.” ¹³ (Review from a concert-giver)
1830, March 22, at the National Theater in Warsaw.	Chopin played his Concerto in F minor Op.21, the Krakowiak, grande rondeau de concert Op.14 and an improvisation on national airs.	Symphony by Nowakowski, Air Varie by De Beriot played by Bielawski and one aria from <i>Elena e Malvina</i> by Soliva sung by Madame Meier.	“Clapping, exclamations that I had played better the second time than the first that every note was like a pearl, and so on; calling me back, yelling for a second concert. The Krakowiak Rondo produced a tremendous effect, the applause bursting out again four times.” “You must know that in that article the Official Bulletin declared that the Poles should be proud of me as the Germans are of Mozart; obvious nonsense.” ¹⁴ (Chopin’s letter to Tytus Wojciechowski dated Saturday, 27 March 1830)
1830, July 8, at a benefit concert for the singer Barbara Majerowa in the National Theatre in Warsaw.	Chopin performed the Variations on <i>Là ci darem la mano</i> , Op.2.	-	-
1830, August. Based on the recollections of Jozef Reinschmidt, Chopin played at a musical soirée, which took place at the former’s residence.	Chopin improvised on themes from national songs. It is possible that it was then that Chopin composed the song <i>Hulanka (Drinking song)</i> , from Op.74.	During this musical soirée the poets Konstanty Gaszyński and Dominik Magnuszewski also participated.	
1830, October 11, Chopin’s farewell concert at the National Theater in Warsaw.	Chopin performed his Concerto in E minor Op.11 and the Grande Fantasia on Polish airs Op.13.	During the concert it was also performed the Symphony by Gorner, Aria and Chorus by Soliva, sung by Miss Wolkow, Overture to <i>Guillaume Tell</i> by Rossini and Gavatina from <i>La Donna del Lago</i>	“Yesterday’s concert was a success. [...] Panna Gladowska sang the Cavatina from <i>La Donna del Lago</i> , [...] as she has sung nothing yet. [...] I never succeeded in playing so comfortably with the orchestra ¹⁵ . The piano, apparently was much liked; Panna Wolkow still more...” ¹⁶ (Chopin’s letter to Tytus Wojciechowski dated Tuesday, 12 October 1830)

		by Rossini, sung by Gladkowska.	
1830 November 8, Chopin's concert in Breslau ¹⁷ .	Chopin played the second and third movement of his Concerto in E minor Op.21 and an improvisation on a theme from Auber's <i>La Muette de Portici</i> .	-	Chopin wrote to his family that the Germans in Breslau commented on his light playing but said nothing about his compositions. His friend Tytus claimed to have heard them saying that Chopin could play, but could not compose. "As I have no established reputation as yet, they admired or feared to admire; could not make out whether the compositions were good, or whether they only thought they were. One of the local connoisseurs came up to me and praised the novelty of the form; saying that he had never before heard anything in that form. I don't know who he was, but he was perhaps the one who understood me best." ¹⁸ (Chopin's letter to his family dated Tuesday, 9 November 1830)
1831 , April 4, concert at the Redoutensaal in Vienna. The concert was organized by Madame Garzia-Vestris.	Chopin probably played his Concerto in E minor Op.21.	The following musicians also performed in the concert: Misses Sabine and Clara Heinefetter, Bohm (violinist), the brothers Lewy (horn players), Hellmeister (violinist and student of Bohm).	"The execution of his newest Concerto on E minor, a serious composition, gave no cause to revoke our former judgment. One who is so upright in his dealings with genuine art is deserving our genuine esteem." ¹⁹ (Review by Kandler in the <i>Allgemeine musikalische Zeitung</i> dated September 12, 1831)
1831 , June 11, Chopin performed at the Kärntnertheater in Vienna.	Chopin played his Concerto in E minor Op.21.	During the evening C.M von Weber's opera <i>Euryanthe</i> was performed. Fanny Elssler danced in a Gallenberg ballet.	
1831 , August 28, in the hall of the Philharmonic Society in Munich.	Chopin played his Concerto in E minor Op.21 and possibly the Grande Fantasia on Polish airs.	Chopin was assisted by the singers Madame Pellegrini and Messrs. Bayer, the clarinet-player Barmann, Lenz, Harm and the Cappelmeister Stunz.	"Chopin [...] showed an excellent virtuosity in the treatment of his instrument; besides a developed technique, one noticed especially a charming delicacy of execution, and a beautiful and characteristic rendering of the motives." ²⁰ (Periodical <i>Flora</i> , dated August 30, 1831)
1832 , February 26, Chopin's first Parisian concert at Pleyel's rooms.	Chopin played one of his concertos. In his letter to Tytus Wojciechowski on December 12, 1831 ²¹ Chopin mentions that he	The singers Mdles. Isambert and Tomeoni, and M.Boulanger participated in the concert with vocal pieces.	"Here is a young man who, abandoning himself to his natural impressions and without taking a model, has found, if not a complete renewal of pianoforte music, at least a part of what has been sought in vain for a long time-namely, an abundance of original ideas." ²² (Review by Fetis in the

	plans to play his F minor concerto, the Op.12 Variations in B flat major and Kalkbrenner's Marche suivie d'une Polonaise on two pianos with four others accompanying. Hiller however, says that Chopin played his E minor Concert and some of his mazurkas and nocturnes. Fetis in the <i>Revue Musicale</i> was not specific about the repertoire of the concert.	Kalkbrenner played with Chopin the former's composition <i>Marche suivie d'une Polonaise</i> for two pianos along with the accompaniment on four pianos by Hiller, Osbourne, Norblin, Stamati and Sowinski. (The last four names are mentioned in Chopin's letter, dated December 12, 1831). During this concert there was also an oboe solo probably from Brod and a violin quintet with M. Baillot.	<i>Revue Musicale</i> dated March 3, 1832)
1832 , May 30, benefit concert organized by Prince de la Moskowa in Paris.	Chopin played the first movement of the E minor Concerto, Op.21.	A mass composed by the Prince de la Moskowa was performed.	"On this occasion it (E minor concerto) was not so well received, a fact which, no doubt must be attributed to the instrumentation, which is lacking in lightness, and to the small volume of tone of which M.Chopin draws from the piano." ²³ (<i>Revue Musicale</i>)
1833 , mid-March at a concert by Amadée de Méreaux in Paris.	Chopin played the variations for four hands on a theme from an opera by Hérold with Amadée de Méreaux, who was also the composer.	Amadée de Méreaux, the composer of the variations for four hands.	-
1833 , March 23, in the Salle Vauxhall, at a concert given by Hiller, in Paris.	Chopin performed with Hiller and Liszt the Allegro from a Bach Concerto for three harpsichords.	Franz Liszt and Ferdinand Hiller participated.	-
1833 , April 2, a benefit concert for Harriet Smithson in the Salle Favart in Paris.	Chopin performed Onslow's Sonata Op.22 for four hands together with Liszt.	Franz Liszt also performed at this concert.	-

1833 , April 3, Chopin participates in a benefit concert for Henri Herz in Paris.	Chopin did not play his own compositions. Together with the Herz brothers and Liszt, Chopin performed a fragment from Meyerbeer's <i>Il Crociato in Egitto</i> , in an arrangement for eight hands and two pianos.	Heinrich and Jacques Herz as well as Franz Liszt played at this concert.	-
1833 , December 15, Chopin plays at a concert given by Hiller in the Conservatoire in Paris.	Chopin together with Liszt and Hiller performed J. S. Bach's Concerto in D minor for three pianos.	Ferdinand Hiller and Franz Liszt participated.	-
1834 , in the beginning of the year Chopin played in a number of musical soirées in the circle around Vincenzo Bellini.	During these soirées, Chopin and his circle played at the piano, sung and chatted.	-	Hiller recalls the atmosphere of the soirées: "I shall never forget the evenings spent at Mrs Freppa's with him [Bellini] and Chopin, in the most intimate circle'. Lina Freppa 'delighted us with her rendition of Italian folk songs. [...] There we chatted about music, sang and played, and then once more chatted, played and sang. Chopin and Mrs Freppa took turns at the piano – I too." ²⁴
1834 , December 7, concert organized by Hector Berlioz at the Conservatoire in Paris.	Chopin played an andante for piano with orchestral accompaniment. This was most probably the Larghetto from his F minor Concerto, Op.11	Compositions of Hector Berlioz were also performed. Among the compositions were: the overtures to <i>Les Francs-Juges</i> and <i>King Lear</i> , the Harold Symphony, and other works.	-
1834 , December 25, Dr. Francois Stoepel organized a matinée at Pleyel's rooms in Paris.	Chopin and Liszt played Moscheles' Sonata in E flat major for four hands Op.47 and Liszt's own Grand Duo for two pianos on a theme from Mendelssohn.	Among the artists who performed in the matinée were: the singers Mdle. Heinefetter, Madame Degli Antoni and M. Richelmi, the violinist Ernst and others. It is possible that Chopin and Liszt played also a Duo	The reporter of the <i>Gazette Musicale</i> writes about the concert: "Brilliancy of execution combined with perfect delicacy, sustained elevation, and the contrast of the most spirited vivacity and calmest serenity, of the most graceful lightness and gravest seriousness-the clever blending of all these nuances can only be expected from two artists of the same eminence and equally endowed with deep artistic feeling. The most enthusiastic applause showed Liszt and Chopin better than we can do by our words how much they charmed the

		for two pianos composed by Liszt. ²⁵ (This is mentioned in the review of the <i>Gazette Musicale</i> after the concert.)	audience.” ²⁶
1835 , February 22, At a concert given by Hiller in the Salle Erard in Paris.	Chopin performed with Hiller the latter’s Grand Duo for two pianos Op.135.	Ferdinand Hiller was the other pianist participating.	-
1835 , March 15, Chopin played at a concert given by Stamaty, a pupil of Kalkbrenner in the Salle Pleyel in Paris.	Chopin took part in the concert together with Hiller, Herz, Kalkbrenner and Osborne. (The Polish institute of Fryderyk Chopin does not mention any specific repertoire played.)	The other pianists participating were: Ferdinand Hiller, one of the brothers Herz, Kalkbrenner and Osborne.	
1835 , April 5, Benefit concert for the Poles at the Theater-Italien in Paris.	Chopin played his E minor Concerto, Op.21	Chopin played with Liszt a duet for two pianos by Hiller. Many other artists participated in the concert. According to an article of the <i>Journal des Debats</i> on April 4 1835, which announced the concert mentions the names of Mdle Facon and Nourrit, Ernst and others. The following compositions are also mentioned in the article: the overtures of <i>Oberon</i> ²⁸ and <i>Guillaume Tell</i> ²⁹ , a duet from the latter opera.	“Chopin’s concerto (E minor), so original, of so brilliant a style, so full of ingenious details, so fresh in its melodies, obtained a very great success. It is very difficult not to be monotonous in a pianoforte concerto; and the amateurs could not thank Chopin for the pleasure he had procured them, while the artists admired the talent which enabled him to do so.” ²⁷ (<i>Gazette Musicale</i>)
1835 , April 26, Benefit concert of the <i>Societe des Concerts du</i>	Chopin played the Grande polonaise brillante precede d’un Andante Spianato Op.22	The program included the following compositions: Beethoven’s pastoral	The review of this concert is also mentioned in chapter 3.3 and is quoted also here. “Liszt in 1835 represented the prototype of the virtuoso; while in my opinion Chopin personified the poet. The first aimed at effect and posed as the Paganini of the

<i>Conservatoire</i> organized by Habeneck.		symphony, the <i>Erl-King</i> ³⁰ by Schubert sung by M.Ad.Nourrit, Scherzo from the Beethoven's Choral Symphony (no.9?), <i>Scena</i> by Beethoven sung by Mdle. Falcon and the Finale from Beethoven's C minor Symphony.	piano; Chopin, in the other hand, seemed never to concern himself about the public, and to listen only to their inner voices [...] he made the keyboard sing in an ineffable manner. ” ³¹ (M.Chouquet)
1835 , end of September in Leipzig.	Chopin played his nocturnes and etudes in a series of meetings with Robert Schumann, Felix Mendelssohn, Friedrich Wieck and Clara Schumann.	-	-
1836 , February 10, Chopin played at a musical soirée at the Hotel Lambert in the apartments of the Duke and Duchess Czartoryski in Paris.	Chopin improvised on themes from Polish melodies.	-	-
1836 , September 11-13, in Leipzig.	Chopin played for Robert Schumann and his circle his Ballade Op.38 (dedicated to Schumann), a selection of mazurkas, nocturnes and etudes.	-	-
1837 , March 31, Chopin played at a concert organized by Duchess Krystyna Belgijoso-Trivaltzio in aid of Italian refugees and	Chopin performed his <i>Hexameron</i> variations on the theme from Bellini's <i>I Puritani</i> .	Liszt, Thalberg, J. P. Pixis, H. Herz and K. Czerny, also participated in the concert, playing a variation from their own compositions.	Heine, inspired by the concert, writes in a tenth letter letter <i>über französische Bühne</i> about Chopin: “His fingers obey his soul alone and are applauded by those who listen not only with their ears, but with their soul. [...]Nothing can compare to the joy that he gives us when he improvises on the piano. Then he is no longer either Pole, Frenchman or German, he betrays far loftier origins: he comes from the land of Mozart, Raphael and Goethe; his true homeland is the

to honor the memory of Vincenzo Bellini.			kingdom of poetry.” ³²
1838 , February 25, concert at court in Paris.	Chopin improvised.	-	-
1838 , March 3, concert organized in Paris by Valentin Alkan in the Pape showrooms.	Chopin did not play any of his compositions. He performed with Zimmermann, Gutmann, and Valentin Alkan the latter’s arrangement of Beethoven’s A major Symphony for two pianos and eight hands.	The following pianists participated: Zimmermann, Gutmann and Valentin Alkan.	-
1838 , March 25? Concert given by Chopin’s countryman Orłowski at the town-hall Rouen.	Chopin played his E minor concerto Op.21.	-	Legouve wrote a glorious review of the concert. This is mentioned in Chapter 3.4 and quoted also here. “Chopin, who has not been heard in public for several years; Chopin who imprisons his charming genius in an audience of five or six persons [...] Chopin, whom one can never forget after having once heard him; has just given a concert at Rouen before five hundred people for the benefit of the Polish professor [...] Well! The success was immense! [...] All that poesy of playing and of composition which takes hold at once of your imagination and heart, have penetrated, moved, enraptured five hundred auditors, as they do the eight or ten privileged persons who listen to him religiously for whole hours [...] when it shall be asked who is the first pianist of Europe, let all the world reply, like those who have heard you...it is Chopin.” ³³
1839 , April 24, in the church of Notre dame du Mante in Marseilles at the funeral Mass for Adolphe Nourrit.	Chopin played the organ and Schubert’s <i>Les asters</i> .	-	-
1839 , in the autumn or early winter. Two soirées were given during this	In the first soirée Chopin played, according to the reminiscences of Moscheles, his etudes and	On both these occasions Chopin participated with Moscheles.	Moscheles writes in his diary regarding the concert at St. Cloud: “In the Finale we gave ourselves up to the musical delirium. Chopin’s enthusiasm throughout the whole piece must, I believe, have infected the auditors, who now burst forth into eulogies

time at which Chopin performed. The first was at Leos' and the second one at St. Cloud, before the royal family.	preludes. In the soirée at Leo's Moscheles played some of his compositions. At the second soirée, Chopin played a number of his etudes and nocturnes and together with Moscheles they played the latter's sonata in E flat major Op.47 for four hands. Chopin played the bass. Moscheles also played some of his own compositions. Chopin and Moscheles also improvised.		of us. Chopin played again alone with the same charm, and called forth the same sympathy as before; then I improvised..." ³⁴
1840 , June 27, Chopin played at Saint-Gratien (Paris' countryside) at the home of Marquis de Custine.	Chopin played and improvised. The exact repertoire is not known.	-	-
1841 , April 26, at Pleyel's rooms in Paris. The audience consisted of a Chopin's friends and pupils.	Chopin performed a selection of his compositions, which took up the greater part of the concert. He played mazurkas, etudes, nocturnes, preludes and the Ballade in F major.	Mdme. Damoreau sung two arias from Adam's <i>La Rose de Peronne</i> . Ernst, a violinist played his composition <i>Elegie</i> .	Liszt gives his own account of the concert in the <i>Gazette Musicale</i> , dated May 2, 1841: "They (audience) said to themselves that they must not lose a chord, a note, an intention, a thought of him who was going to seat himself there. And people were right in being thus eager, attentive, and religiously moved, because he for whom they waited, whom they wished to hear, admire, and applaud, was not only a clever virtuoso, a pianist expert in the art of making notes, not only an artist of great renown, he was all this and more than this, he was Chopin..." ³⁵
1841 , December 2, Chopin played at the Royal court at Tuileries.	The repertoire played is unknown.	-	-
1842 , February 20 (21?), at Pleyel's	Chopin played the Ballade in A flat major, the Prelude in D sharp major	Among the artists participating in the concert here were: Felice	The report in <i>France Musicale</i> describes Chopin's playing at the concert: "In listening to all those sounds, all these nuances, which follow each other,

rooms in Paris.	Op.28 No. 15, Andante Spianato and Polonaise Op.22, three mazurkas (from Op.41), three nocturnes (from Op.27 and Op.48) and three etudes (from Op.25)	Donzella, who sung <i>air de Dessauer</i> , a violoncello solo by Franchomme and Madame Viardot-Garcia who sung the following <i>Divers Fragments de Handel</i> and <i>Le Chene et le Roseau</i> accompanied by Chopin.	intermingle, separate, and reunite to arrive at one and the same goal, melody, do you not think you hear little fairy voices sighing under silver bells, or a rain of pearls falling on crystal tables? The fingers of the pianist seem to multiply ad infinitum; it does not appear possible that only two hands can produce effects of rapidity so precise and so natural.” ³⁶
1842 , Chopin participated in a number of soirées: on March 8, in George Sands’ salon; on March 20, at the residence of Duke and Duchess Czartoryski ; and on November 9, in the home of his pupil Elizabeth Cheriemietieff	Chopin would usually improvise at those soirées. The exact compositions that he chose to play are not recorded except when he performed Beethoven’s sonata in A flat major Op.26 at the house of his pupil Elizabeth Cheriemietieff.	-	-
1843 , March 17 at a benefit concert for Julian Fontana.	What Chopin played is not known.	Stefan Grotowski sang songs by Chopin. Julian Fontana also participated.	-
1844 , February 2, Chopin played at a piano recital in Paris dedicated to Bohdan Zaleski.	Chopin played one prelude, a mazurka, a polonaise and a lullaby. He also improvised.	-	The poet Bohdan Zaleski writes in his diary: ““He (Chopin) evoked all the voices pleasant and painful from the past; he led us into tearful <i>dumkas</i> and finally ended with <i>Jeszcze Polska nie zginęła</i> ³⁷ ! In all styles, from military to [the style] of children and angels.” ³⁸
1844 , two soirées are recorded from this year. The first on March 23 organized by Chopin and Berrichon and the	What Chopin played is not known.	The first musical soirée included Polish folk music and in the second the cellist Franchomme was also performing.	-

second was a farewell soirée, on September 2, in Paris prior to the return of Chopin's sister Ludwika and her husband to Poland.			
1845 , May 26, a Polish soirée at the residence of Duke and Duchess Czartoryski.	What Chopin played is not known.	Field's pupil Antoni Katski also participated in this soirée.	-
1846 , July 9, at a musical soirée in Nohant.	Chopin improvised and played a parody of a Bellini opera.	Pauline Viardot also sang.	"The singing of P. Viardot, and then Chopin, he sat down to play and almost till midnight without a break he led us at will from buoyant moods to sadness, from mirth to solemnity. [...] Wonderful simplicity, sweetness, goodness and wit." ³⁹ (Elise Fournier of La Rochelle)
1846 , December 19, at a musical soirée at the Czartoryski residence in the Hotel Lambert.	What Chopin played is not known.	-	-
1847 , this year Chopin appeared in a number of soirées. On January 18, at the home of Delfina Potocka, Chopin played in the presence of Polish friends; on March 12, at George Sands' salon; on March 23, Chopin played in honor of Delfina Potocka; on October 18, a musical	Chopin played his sonata in G minor Op.65 for piano and cello with Franchomme on March 23. However the chosen repertoire or a description of the other soirées is not known.	The cellist Franchomme played with Chopin at the concert on March 23.	-

evening at Chopin's residence; on November 18 and 20, at the residence of the Czartoryskis.			
1848 , February 16 Chopin's last concert in Paris.	Chopin played a nocturne, the Barcarolle Op.60, etudes, the Berceuse, preludes, mazurkas and waltzes.	The first part of the concert was opened by a performance of Mozart's trio for piano, violin and violoncello performed by Chopin, D. d ' Alard and Franchomme. Between Chopin's solo appearances there were two arias sung by Mdla. Antonia Molina di Mondì. The second part of the concert begun with the performance of the Scherzo, Adagio and Finale of Chopin's G minor Op.65 for piano and violoncello, performed by him and Franchomme. M. Roger also sung an aria from <i>Robert le Diable</i> by Meyerbeer.	According to Madame Dubois, Chopin played only the last three movements of his cello sonata. The reason being that the first movement was poorly received, when he performed it among some artists and friends. Mr. Otto Goldsmith also recalls that Chopin was extremely weak at the concert, but that did not affect the beautiful tone and the gradations of sound and nuances that he could produce on the piano. Furthermore, it was difficult to get admission to the concert. Chopin had chosen from a list submitted to him, those who were to be present at the concert. He was thus surrounded only by his closest friends and admirers.
1848 , end of April in London at the residence of Lady Gainsborough Chopin played in front of a small circle of listeners. In the beginning of May Chopin gave a recital in an	The choice or repertoire played by Chopin is not known.	-	-

intimate circle at the home of Marquis W. A. Douglas.			
1848 , May 15, at Stafford House, the residence of the Duke of Sutherland, Chopin played in the presence of Queen Victoria, her husband Prince Albert, Wellington and other highly titled persons.	Chopin played his own mazurkas and waltzes and Mozart's Variations in G minor for two pianos, together with J. Benedict.	Three singers also participated: L. Lablache, A. Tamburini and G. Mario. The pianist J. Benedict performed with Chopin.	-
1848 , June 23, a matinée at the house of Mrs. A. Sartoris in London.	Chopin played nocturnes, etudes, mazurkas, two waltzes, and the Berceuse.	The tenor G. Mario also participates.	The critic of the <i>Athenaeum</i> described the style of Chopin's playing. He said: "the delicacy, picturesqueness, elegance, and humor are blended so as to produce the rare thing, a new delight." ⁴⁰
1848 , July 7, a matinée at the house of Lord Falmouth in London.	Chopin played his Scherzo in B flat, his Etude in C sharp minor (Op.10, no.4)	Madame Viardot-Garcia sung airs with Mdle. de Vendi, a song by Beethoven <i>Ich denke dein</i> and Mazurkas by Chopin adapting them to Spanish words.	"Monsier Chopin played better at his second than at his first matinee-not with more delicacy, but with more force and brio." ⁴¹ (<i>Athenaeum</i>)
1848 , August 28, at the concert hall in Manchester.	Chopin performed an Andante (?), a Scherzo, a nocturne, etudes and the Berceuse.	The orchestra with director Mr. Seymour played three overtures: Weber's <i>Ruler of the Spirits</i> , Beethoven's <i>Prometheus</i> and Rossini's <i>Barbiere di Siviglia</i> . The <i>Manchester Guardian</i> mentioned except the name of Chopin, the names of the following artists who were to	"He is very spare in frame, and there is an almost painful air of feebleness in his appearance and gait. This vanishes when he seats himself at the instrument, in which he appears for the time perfectly absorbed. Chopin's music and style of performance partake of the same leading characteristics-refinement rather than vigour- subtle elaboration rather than simple comprehensiveness-an elegant rapid touch, rather than a firm, nervous grasp of the instrument." ⁴² (<i>Manchester Guardian</i> , Dated August 30, 1848)

		appear at the concert: Signora Alboni, Signora Corbari and Signer Salvi.	
1848 , September 27, at the Merchant Hall in Glasgow.	Chopin's program consisted of the Impromptu Op.36, a couple of etudes from Op.25, nocturnes, the Berceuse, one of the ballades and preludes, mazurkas, and waltzes.	Madame Adelasio de Margueritte sung airs.	"Visited as we now are by the highest musical talent, it must be difficult for each successive candidate for our patronage and applause to produce in sufficient quantity that essential element to success-novelty [...] Chopin's treatment of the pianoforte is peculiar to himself, and his style blends in beautiful harmony and perfection the elegant, the picturesque, and the humorous." ⁴³ (Member of the audience present at the concert, name unknown)
1848 , October 4, at Hopetown Room in Edinburg.	Chopin played an impromptu, etudes, nocturnes, the Berceuse, the Grande Valse Brillante, Andante precede d'un Largo ⁴⁴ , preludes, mazurkas, a ballade and waltzes.	-	The review which appeared on October 7, 1848 mentions Chopin as a talented pianist and that "his compositions are among the best specimens of classical excellence in pianoforte music [...] He has neither the ponderosity nor the digital power of a Mendelssohn, a Thalberg or Liszt; consequently his execution would appear less effective in a large room; but as a chamber pianist he stands unrivalled." ⁴⁵
1848 , November 16, Grand Polish Ball and Concert at Guildhall.	Chopin played his compositions. From Mr. Lindsay Sloper's reminiscence of the concert Chopin played the Etudes in A flat major and F minor (no.1 and no.2 from Op.25)	-	The reminiscence of Mr. Hueffer of Chopin's concert at Guildhall, in his essay on Chopin in "Musical studies", gives us a sad picture of the affect Chopin's illness had on his playing: "The people, hot from dancing, who went into the room where he played, were but little in the humor to pay attention, and anxious to return to their amusement. He was in the last stage of exhaustion, and the affair resulted in disappointment. His playing at such a place was a well-intentioned mistake." ⁴⁶

3.6 Chopin as Improviser

Chopin had a great gift of improvisation and always astonished those who heard him. According to Fontana, Chopin's compositions reflect Chopin's style of improvisation, his abundance of ideas and their fluent and spontaneous nature. Delacroix comments in his journal: "Chopin's improvisations were far bolder than his finished compositions. It was evidently something like comparing the sketch of a painting to the finished product."¹ George Sand describes in her *Impressions et souvenirs*, Chopin's image at the piano when he improvised undisturbed and with intense focus. "Little by little our eyes become filled with those soft colours corresponding to the sueve modulations taken in by our auditory senses. [...] We dream of a summer night: we await the nightingale. A sublime melody arises."²

He improvised in public in a number of occasions, in his concerts in Warsaw, once in Vienna and also in 1838 in Paris. The first record we have of Chopin's public display of his skills in improvisation is from 1825 at the benefit concert of Joseph Javurek and also at the court, for the Emperor Alexander I, where on both occasions Chopin improvised on the aeolopantaleon. When Chopin appeared in Kärntnerthortheater in Vienna (August 11, 1829) he decided to substitute his Krakowiak with an improvisation. This is what Chopin wrote about the reception of his improvisations in a letter to his friend Tytus Wojciechowski (September 12, 1829): "Then came the time for improvising. I don't know how it happened, but it went in such a way that the orchestra started to clap, and I again had to return after leaving the stage."³ The review of the *Wiener Theaterzeitung* (August 20, 1829) regarding this concert, comments on Chopin's skills of improvisation: "Such is the ingenuousness of the young virtuoso that he undertook to come forward at the close of the concert with a free fantasia before a public in whose eyes few improvisers, with the exception of Beethoven and Hummel, have as yet found favour. If the young man by manifold change of his themes aimed especially at amusement, the calm flow of his thoughts and their firm connection and chaste development were nevertheless a sufficient proof of his capability as regards this rare gift."⁴

On March 17, 1830 Chopin improvised a pot-pourri on national airs in a concert at Warsaw and within a week from this concert, Chopin again appeared at a concert, whose repertory also included an improvisation on national airs. Chopin describes his improvisation to his friend Tytus Wojciechowski (March 27, 1830): "Finally I improvised, which greatly pleased the first tier boxes. If I tell you the truth, I did not improvise as I should have wished to do; it would have been not for that public."⁵ The last record we have from Chopin's improvisations in public is from his concert at court in Paris on February 25, 1838, where Chopin played only improvisations. "His inexhaustible improvisations, which almost made up the whole of the evening's entertainment, were particularly admired by the audience, which knew as well as a gathering of artists how to appreciate the composer's merits."⁶

There is an interesting anecdote from Chopin's adolescent years, which shows Chopin's talent in improvisation from a very young age. This story was told to Karasowski -a cellist and music critic who wrote one of the first monographs of Chopin- by Casimir Wodsinski, a boarder of Nicholas Chopin. The story goes as follows: When Nicholas Chopin was out one day, the assistant manager of the boarding school Barcinski could not handle the boys, who were being very noisy. When Chopin stepped into the classroom, Barcinski told the boys that Chopin would improvise a pretty story if they were quiet.

Chopin's improvisations were usually based on melodies which grasped the Polish spirit and brought with them a feeling of nostalgia for his homeland. Heine speaks about these feelings that Chopin's improvisations arouse: "When he sits at the piano, I feel as though a compatriot from the beloved homeland were visiting me and recounting the most curious things which have taken place there during my absence..."⁷ When Ferdynand Dworzaczek-a renowned Warsaw doctor-listened to Chopin improvising on the piano, tears were brought to his eyes because Chopin's music resonated in his soul, bringing the memory of the song that his mother used to sing to him when he was a child. Chopin told him that this was not actually the song that he knew but a song that he had never heard before. What Dworzaczek recognized in the melody, which Chopin improvised was the Polish spirit. Chopin was "happy to be able to grasp and reveal it."⁸

"There followed ...an improvisation in which he [Chopin] evoked all the sweet and sorrowful voices of the past. He sang the tears of the *dumkas* and finished with the national anthem, 'Poland is not yet dead' in a whole gamut of different forms and voices, from that of the warrior to those of children and angels. I could have written a whole book about this improvisation."⁹(Bohdan Zaleski, a Polish poet)

4. Chopin as Teacher

4.1 Teaching as an inseparable part of Chopin's life

Chopin's teaching career began after his establishment in Paris in 1832 and lasted until the end of his life. Chopin's rare appearances in public and the poor earnings from the publication of his works left him no other choice but to take up teaching. We know however from his letters before moving to Paris that he gave piano lessons on a few occasions. Madame Pruszk was one of his first students. Chopin describes in a letter to his friend Tytus Wojciechowski on December 27, 1828 about accepting Madame Pruszk as a student. "But what will amuse you most is that I, poor I, have got to give lessons [...] Madame Pruszk so persuaded papa and Mamma that I am to give the lessons."¹ Chopin also gave lessons to Princess Wanda, "I wrote while there an Alla Polacca with a violoncello"². There is nothing in it but glitter; a salon piece, for ladies; you see I wanted Princess Wanda to learn it. I have been giving her lessons. She is quite young: 17, and pretty; really it was a joy to guide her little fingers. But joking apart, she has a lot of real musical feeling; one did not have to say *crescendo* here, *piano* there; now quicker, now slower and so on."³ (Letter to Tytus Wojciechowski on November 14, 1829). We can conclude from his letters after 1827, that Chopin taught while he was still in Warsaw, but he only established himself as a piano teacher after his arrival to Paris in 1831.

Chopin usually spent the winter teaching and the summer composing, with the exception of the winter of 1838-1839, which Chopin spent in Majorca. Chopin writes to his family from Nohant (October 1, 1845): "Yet I must finish some manuscripts before leaving here, for I can't compose in winter."⁴ Thus, teaching was his main source of income. Also teaching was the one of the ways that financially supported him when he travelled to England and Scotland in 1848. When he arrived in London and took up his lodging, he had three pianofortes at his disposal-one Broadwood, one Erard and one Pleyel- and was immediately able to give lessons. Chopin wrote to his family from Edinburgh on August 19 1848: "Now carriage, manservant, everything is enormously dear; so that if I had not had home lessons at a guinea, and several daily, I don't know what would have become of me."⁵

We can form a picture of Chopin's mode of teaching from his letters. Chopin taught an average of five pupils per day for forty-five minutes to an hour. This number changed according to the needs of his pupils, Chopin's available time and the fluctuations of his health. Chopin also provided more lessons in some cases of exceptional talent, like the case of the child prodigy Carl Filtsch. A letter to Dominik Dziewanowski from Paris 1832 indicates that Chopin indeed received five pupils, but that he perhaps could not live comfortably even from his earnings from teaching: "I have five lessons to give today; you think I am making a fortune? Carriages and white gloves cost more, and without them one would not be in good taste."⁶ In a letter to his family from 1847, Chopin mentions his teaching schedule for the past week; on April 16, he gave five lessons, on April 15 fewer lessons because of other obligations and on April 17 he gave seven lessons to the students who were going away. The number of pupils he taught in the last years of his life is possible to have been reduced. Chopin gave lessons while on tour in England and Scotland, but from his letter to Grzymala from 1848, we learn that he was too weak to teach: "If I were well, with two lessons a day I should have enough to live comfortably here; but I'm weak; in three months, or four at outside, I shall eat up what I have."⁷

Chopin's lessons were private, but in some cases a few of his students attended the lessons of others. Wilhelm von Lenz was allowed to be an observer in Chopin's lesson with Carl Filtsch and also Carl Mikuli was given the permission to attend the lessons of other students. As concerns Chopin's time schedule, he would usually begin in early morning and commence in mid-afternoon. We can form a picture of his schedule from his letters. On November 1, 1836, he writes to Tereza Wodzinska: "At twelve I have to give a lesson and to keep on till six..."⁸ and on another occasion to Wojciech Grzymala: "I must sit still like a stone till 5 o'clock giving lessons (just finishing the second one); God knows what will come of it. I am really not well."⁹ According to Mikuli, the lessons could stretch for several hours especially for his gifted students. "Single lessons often lasted literally for several hours in succession, until master and pupil were overcome by fatigue."¹⁰ Madame Streicher's reminiscences of her lessons with Chopin tell us that her lessons lasted a full hour, but sometimes Chopin was "so kind as to make them longer."¹¹ Chopin also made an exception and received his most talented pupils on Sundays. His pupils received weekly lessons, but the number of lessons depended -according to Eigeldinger- on their teacher's schedule, their talent and also their financial situation¹².

Chopin usually received his students at his own apartment, but he also visited his students' homes, something that would cost them more, since they had to cover his transportation expenses. The state of his health played also a major role as to where the lessons were to take place. Chopin writes to his family on April 19, 1847: "I shall go to Nohant as soon as it is warm, and meanwhile I shall stay here and give a lot of lessons, not fatiguing ones, in my own place, as before."¹³ It is known from George Sand's correspondence that Chopin's lessons were quite expensive. The price of one lesson was twenty gold francs and a lesson at a student's home cost thirty gold francs. Some of his lady students complained that his lessons in the Rue Pigalle were far from their homes. Sand recalls Chopin's answer: "Ladies, I give much better lessons in my own room and on my own piano for twenty francs than I do for thirty at my pupil's homes, and besides, you have to send your carriages to fetch me. So take your choice."¹⁴ Chopin however sometimes provided lessons to a few of his students for free. Madame Rubio recalls that Chopin refused to take money for a series of lessons he gave to her. Chopin also declined the payment for the lessons he had given to Lindsay Sloper. Tellefsen also received three lessons from Chopin, two of which were for free.

As to Chopin's choice of pianos, he preferred the Pleyel piano with their "metallic ring and very light touch."¹⁵ In his first years in Paris, when his state of health was better and his constitution stronger he preferred an Erard piano. His students played on a grant Pleyel at his home while Chopin explained and demonstrated on an upright piano. In the last years of his life Chopin was so weak that he explained through words rather than demonstrating at the piano. Brinley Richards said that Chopin rarely played during his lessons and that he was "very languid, indeed so much that he looked as if he felt inclined to lie down."¹⁶ This seems to be contrary to the recollections of Marie Roubaud's lessons with Chopin. She claims that Chopin made annotations on the score and always showed any corrections at the piano. Madame Streicher also remembers that Chopin played to her after her lesson with him, not only his own compositions but also that of other composers. She recalls: "One morning he played from memory fourteen preludes and fugues of Bach's and when I expressed my admiration at this unparalleled performance, he replied: *Cela na s'oublie jamais* (It is never forgotten)."¹⁷

Chopin's students also took up most of his time and spent several hours a day teaching. His talk of the "treadmill"¹⁸ regarding the piano lessons gives us a picture of the lucrative hours he devoted to teaching. In a letter to his sister Ludwika Jedrejewicz from 1847, Chopin writes: "I smell my homeopathic flasks from time to time, give many lessons in the house and manage as I can."¹⁹ On December 31, 1847 to Solange Clesinger, he says: "I cough, and I am entirely taken up with my lessons."²⁰ In 1848 before leaving from Paris for England Chopin writes that he was very busy and was giving many lessons.

Mikuli mentions in his preface that sometimes the lessons were stormy. Madame Dubois recalls that stiffness in a student's playing exasperated Chopin and he would often lose his temper. "But polite as Chopin generally was, irritation often got the better of him, more especially when bad health troubled him."²¹ Madame Zaleska told M. Kleczynski that a pupil once began the first exercise of Clementi's second book of *Preludes et Exercises* in a careless manner and at this moment Chopin jumping from his chair said: "What is that? Has a dog been barking?"²² Zofia Zaleska was a student of Chopin who however received lessons from him in scarce intervals, usually once a month, with the exception of two lessons in November 1843 and three in March 1844. The reason for this scarcity was Chopin's temperament. She experienced Chopin's fluctuations of mood, her nervous nature somewhat colliding with Chopin's peace of mind. She wrote to her parents between December 1843 and January 1844: "He has plenty of wit and natural wisdom, also some wild, painful, nasty and angry moments when he breaks chairs and stamps his feet. He is capricious as a spoilt child, scolds his pupils, treats his friends coldly. This happens mostly on days when he is ill, physically weak or has argued with Madame Sand."²³ Madame Rubio relates that Chopin was very irritable when teaching amateurs, and usually kept a pack of pencils which he broke silently, when his temper got the better of him. Madame Streicher also experienced Chopin's rage. She recalls: "I heard him often precluding in a wonderfully-beautiful manner. On one occasion when he was entirely absorbed in his playing, completely detached from the world, his servant entered softly and laid a letter on the music-desk. With a cry Chopin let off playing, his hair stood on end-what I had hitherto regarded as impossible I now saw with my own eyes. But this lasted for a moment."²⁴ Gutmann relates that Chopin got very angry in the beginning of his teaching career, but immediately tried to soothe the frightened and distressed student.

Chopin had the students' best interest at heart and cared about their progress. He would sometimes insist that a passage in music should be repeated multiple times until it was understood. "Chopin made great demands on the talent and diligence of the pupil."²⁵ According to Mikuli we know that Chopin took pleasure in teaching and devoted himself to his students with genuine delight. Madame Streicher remembers that Chopin "taught with a patience, perseverance, and zeal which were admirable."²⁶ Chopin's students did not hold the least grudge on their teacher, despite having sometimes experienced Chopin's fluctuations of mood. They loved him dearly and in Marmontel's words they did not only admire him, but had for him a "veritable idolatry."²⁷

4.2 Chopin's students

It is difficult to say with certainty the number of students that Chopin had. Chopin taught certain pupils for a longer period of time, for four or five years, as was the case with Madame Dubois who was Chopin's student for five years (1843-1848), but other students only had but a few lessons with him. The number rises to 150. To claim to be Chopin's student was not only-according to Eigeldinger- advantageous but also fashionable for his time. "One pupil came here (London) from Liverpool for a week! I gave her five lessons, as they don't play on Sunday, and she is satisfied. Lady Peel, for instance, wants me to give lessons to her daughter [...] she wants me to give only one lesson a week, so that the effect on her purse shall be the same. This is to be able to say that she is having lessons from me; and she will probably leave town in two weeks."¹ Among Chopin's students count many ladies of the aristocracy, amateurs and musicians. These students were of different nationalities and came from all over Europe. Moscheles also requested from Chopin to take his daughter Emile Roche as a student. A similar case is that of Kalkbrenner, who requested a consult from Chopin for his son Arthur. Chopin did not accept beginners or children as students, and it was also difficult to be received as a student. Carl Filtsch and Georges-Amédée-Saint-Clair Mathias were the exception, since despite their young age they were children prodigies and had the benefit of Chopin's instruction. Lenz recalls that when he came to Paris in 1842 and wished to become Chopin's students Liszt told him that: "it was by no means an easy thing to get lessons from Chopin, that indeed many had journeyed to Paris for the purpose and failed even to get a sight of him."² Madame Streicher claims that Chopin in the beginning had no inclination to take her as a student and when he told him that she wished to learn to play his compositions, Chopin replied "it would be sad if people were not in a positions to play them well without my instruction"³; afterwards Madame Streicher played for him and Chopin decided to take her as a student arranging for her to have two lessons a week. Madame Peruzzi also recollects: "My husband begged him to give me lessons; but he always refused, and did give them; for I studied so many things with him."⁴ This was also the case of Carl Mikuli. Chopin was convinced to take him as a student, only after Mikuli played for him Chopin's Scherzo Op.31. It seems that talent was one of the reasons that made Chopin change his mind and provide the lessons to enthusiastic students, who persisted feverishly until they were given the opportunity to study with him.

A few students of Chopin had the privilege of teaching some of his less advanced students. This was the case of Marie de Rozières, who supervised some of Chopin's less talented students, Vera Rubio who became Chopin's assistant in 1846 and 1849 and Thomas Dyke Acland Tellefsen, whom Chopin trusted to teach the daughter of his sister Ludwika. Jane Stirling, one of the most devoted students of Chopin, received lessons from Tellefsen and Madame Rubio. The latter became her teacher in 1849 and then Jane Stirling continued her lessons with Tellefsen after Chopin's death.

This brings us to one important question: Did his pupils carry out the tradition and his method of teaching? Liszt related to Frederick Niecks that "Chopin was unfortunate in his students-none of them has become a player of any importance, although some of his noble pupils played very well."⁵ Indeed, the majority of Chopin's students were women of aristocratic cycles, such as Princess Czartoryska, Countess Elizavieta Sergueïevna and others, whose position did not allow them to take up a professional career as piano players; even though they sometimes performed in charity events. Many of his students were amateurs with only a few following a career as concert

pianists or piano teachers. Chopin's most promising and talented students died young: Carl Filtsch, Paul Gunsberg and Caroline Hartmann. Madame Rubio and Madame Dubois both concentrated on teaching privately; Emile von Gretsck and Friederike Streicher gave up their careers at an early stage and Pauline Viardot decided to concentrate on her singing career, even though she was a talented piano player. The only direct links we have to Chopin's teaching come from his students Carl Mikuli and Mathias, who trained pianists following Chopin's principles. Mikuli taught at the Conservatory in Lwów and was the teacher of Aleksander Michalowski (two of Michalowski's students included Wanda Landowska and Henry Neuhaus), Heinrich Schenker, Maurycy Rosenthal and Raoul Koczalski. Mathias was one of those students who profited most from Chopin's teaching since he studied with him for around five years and perhaps more. He taught at the Paris Conservatory from 1862 and in this way he, like Mikuli, carried on Chopin's tradition. Among his students are Erik Satie, Isidor Philipp, Paul Dukas, Raoul Pugno, Alberto Williams, Teresa Carreño, Ernest Schelling, Alfonso Rendano, James Huneker, José Tragó, Camille Chevillard, Camille Erlanger and Eugénie Satie-Barnette. To a lesser extent we have perhaps the influence of two of the most talented students of Chopin: Princess Marcelina Czartoryska who passed on her advice to Michalowski and Camille Dubois who was visited by Paderewski. Emile Déscombes, who taught at the Paris Conservatory was also the teacher of Alfred Cortot, a pianist known for his Chopin interpretations.

According to Eigeldinger, Chopin's teaching was not "orientated towards the concert platform."⁶ Chopin could not really identify himself with the public and abstained from playing in public. He was considered a chamber pianist and perhaps he passed these qualities onto his teaching. Liszt on the other hand produced many outstanding pianists. The reasons for this lie in the different nature of these two pianists. Liszt was as a pianist more universally known than Chopin, due to his European tours, his flamboyant technique and the magnetism he exerted on his audiences⁷. Liszt had a longer teaching career than Chopin, which came at a time when the piano grew in popularity. Eigeldinger's view on the subject is that Chopin did not impose his personality on his students as Liszt did; he was "too much of an aristocrat and poet to become a leader"⁸ and thus it was not his intention to create a tradition or a school the way Liszt had achieved.

Even though Chopin, in Liszt's words was unfortunate because his most talented students did not embark on important careers as concert pianists, he was fortunate in the fact that the second generation of pianists, who received lessons from Chopin's students or were influenced by them, proved to be a great generation of pianists. Chopin's tradition is thus carried on and his influence stays with us until nowadays. No one can doubt that Chopin was indeed a remarkable teacher, whose views on piano playing were revolutionary for his time and foretold the development of future pianism. He was deeply loved and admired by his students and we are fortunate that through the reminiscences of his students we are able to understand his views and principles of piano playing and gain an insight into his qualities as a teacher. According to Eigeldinger, the atmosphere of the lesson was so intimate and affectionate that "Chopin's teaching was not suited to mass popularization or to the establishment of a definite tradition. Its character was more personal, to some extent initiatory."⁹

4.3 Repertory studied by Chopin's students

Chopin studied with his pupils not only his own compositions, but that of other composers as well. His preference of specific composers is already partly discussed -as concern's the choice of teaching repertory- in chapter 3.3. The information regarding the repertory is taken from Frederick Niecks' book *Chopin as a Man and Musician*. Niecks had the privilege of a direct correspondence with some of Chopin's pupils, who told him of the repertory they studied with their teacher. Chopin's choice of specific composers is consisted. His students usually studied with him the works of Clementi, Cramer, Bach, Field, Moscheles, Hummel, some of Beethoven's sonatas, a few of the works of Weber (usually the sonatas and concertos) and Mendelssohn, almost nothing of Schubert, only a few of Liszt's compositions, no Mozart (with the exception of Mikuli's reference to Mozart) and no Schumann (According to Niecks, no student mentioned Schumann to him). Chopin's students also studied with him chamber music; these compositions were the duets of Weber, Moscheles and Hummel.

Name of student	Source	Repertory studied
Mikuli , Carl	Preface to Chopin's compositions.	Carl Mikuli mentions in general that Chopin's students studied the compositions of the following composers: Clementi, Mozart, Bach, Händel, Scarlatti, Dussek, Field, Hummel, Ries, Beethoven, Weber, Moscheles, Mendelssohn, Hiller, Schumann and Chopin's own compositions. He is more specific about the following compositions: Clementi : Preludes & Exercises (Appendix of Clementi's introduction to the Art of playing the pianoforte from 1811), <i>Gradus ad Parnassum</i> . Cramer : Etudes Moscheles : Finishing Studies in style. Bach : French & English Suites, Fugues from the Well-Tempered Klavier. Field : Nocturnes
Mathias , Georges-Amédée-Saint-Clair	Frederick Niecks, <i>Chopin as a Man and Musician</i> .	Mathias mentions the following composers: Clementi , Bach , Field (much was played including not only the nocturnes but also the concertos), Beethoven and Weber .
Rubio , Vera, née de Kologrivoff	Frederick Niecks, <i>Chopin as a Man and musician</i> .	Madame Rubio studied the following composers: Hummel , Moscheles , Bach , but does not mention Beethoven at all.
Gutmann , Adolf	Frederick Niecks, <i>Chopin as a Man and Musician</i> .	Gutmann speaks of the following compositions: Clementi 's <i>Gradus ad Parnassum</i> , Bach 's fugues, Hummel 's compositions, which Chopin particularly liked, no Beethoven , except from the first movement of the <i>Moonlight Sonata</i> (Op.27, no.2) and Schubert .
Dubois , Camille née O' Meara	Frederick Niecks, <i>Chopin as a Man and Musician</i> .	According to Madame Dubois the repertory studied is as follows: Clementi : The second book of Preludes & Exercises, <i>Gradus ad Parnassum</i> . Bach : Preludes & Fugues from the Well-Tempered Klavier. Hummel : <i>Rondo brilliant mêlé d'un Thème russe</i> (Op.98), <i>La Bella Capricciosa</i> (polonaise Op.55), the Sonata in F sharp minor (Op.81), the concertos in A minor (Op.85) and B minor (Op.89), and the Septet (Op.74). Field : several concertos and nocturnes. Beethoven : the concertos and sonatas (the Moonlight sonata Op.27, no.2; Op.26; and the Appassionata, Op.57)

		<p>Weber: the sonatas in C major (Op.24) and A flat major (Op.39).</p> <p>Schubert: waltzes, the Ländler and some duets (marches, polonaises and the <i>Divertissement hongrois</i> Op.54)</p> <p>Mendelssohn: the Songs without words and the G minor concerto (Op.25).</p> <p>Liszt: La Tarantelle de Rossini (<i>La Danza</i>, no.9 of Rossini's <i>Soirées musicales</i>) and the septet in <i>Lucia</i>.</p>
Peruzzi, Countess Elise, <i>née</i> Eustafiew	Frederick Niecks, <i>Chopin as a Man and Musician</i> .	Madame Peruzzi studied Chopin's two piano concertos, played with Chopin all of Weber 's duets, Moscheles 's duet (<i>Grandesonate</i> in E flat major, Op.47) and Hummel 's duet (<i>Grand Duo</i> in A flat, Op.92)
Streicher, Friederike, <i>née</i> Müller	Madame Streicher's recollections of Chopin in her diaries of the years 1839, 1840 and 1841.	Madame Streicher studied with the Chopin the works of the following composers: Clementi , Hummel , Cramer , Moscheles , Beethoven , Hiller , Thalberg and Liszt . She also played Chopin's etudes, the Preludes, the Allegro de concert Op.46, Chopin's Trio, Chopin's sonata Op.58 and the concerto in F minor (She performed this sonata and the andante of the F minor concerto at a soirée on December 20, 1840).
Stirling, Jane Wilhelmina	Jane Stirling's autograph declaration found in the first volume of her collection of Chopin's compositions.	Jane Stirling studied the following compositions of Chopin: Ballades Op.38 and Op.47; the piano concerto Op.21; the Etudes Op.10 and Op.25; the Fantaisie Op.49; the impromptus Op.29, Op.36, and Op.51; the Mazurkas Op.7, Op.24, Op.33 and Op.56; the Nocturnes Op.9, Op.15, Op.32, Op.37, Op.48 and Op.55; the Polonaise Op.26; the Preludes Op.28; the piano sonatas Op.35, Op.58 and the trio Op.65; Waltzes Op.34 and Op.64.
Zaleska, Zofia <i>née</i> Rosengardt	Eigeldinger Jean-Jacques, <i>Chopin pianist and teacher as seen by his pupils</i> .	Zofia Zaleska studied the etudes of Clementi and Moscheles , one impromptu by Chopin, his Nocturne Op.9 no.2 and one Polonaise.

5. Chopin's *Projet de Méthode* (Sketch for a Method)

Chopin is one of the first important representatives of the romantic piano school who created a new style and sound for the pianoforte. He revolutionised piano playing and his innovations saw far into the future. Chopin opened the way to the further exploration of piano technique and the dynamics of the instrument. His student Mathias speaks of Chopin's method of teaching: "It was absolutely of the old legato school, of the school of Clementi and Cramer. Of course, he had enriched it by a great variety of touch, he obtained a wonderful variety of tone and nuances of tone; in passing I may tell you that he had an extraordinary vigour, but only by flashes..."¹ According to Liszt, Chopin, in the last years of his life, decided to write a method for the piano, which he unfortunately was not able to finish. Liszt says on the subject: "he thought of writing a method for the piano, in which he intended to give his ideas upon the theory and technicality of his art, the results of his long and patient studies, his happy innovations and his intelligent experience."² George Sand also says: "He promises to write a method where he will treat not only of craft, but of doctrine. Will he keep his word?"³ Chopin however never finished it. Chopin's student Thomas Dyke Acland Tellefsen relates in a letter to his mother, dated December 28 1849, that Chopin confessed to his sister shortly before his death, his wish that Tellefsen should complete his piano method. The method however was neither completed nor published. After Chopin's death, the autograph of his *Projet de Méthode* came to the possession of his sister Ludwika Jedrzejwicz. The manuscript changed hands, when in 1850 Ludwika gave it to Chopin's former student Princess Marcelina Czartoryska, who in turn entrusted it to the pianist Natalia Janotha. The latter published some parts of the manuscript in English in the introductory chapter of Jean Kleczyński's book *Chopin's Greater Works*, published in London (date unknown). In 1936 Alfred Cortot acquired the manuscript and had it until his death in 1962. Alfred Cortot included a transcription of the manuscript in his book *Aspects de Chopin*. However, according to Eigeldinger, Cortot was not careful in his evaluation of the manuscript resulting in his wrong interpretation and various omissions. Chopin's *Projet de Méthode* is now in the possession of the Pierpont Morgan Library in New York, United States of America.

Chopin's *Projet de Méthode* is only a few pages long. Chopin begins his method by explaining the notes and their keys on the piano; he gives a definition to technique and divides the piano mechanism; he talks about posture and hand position; he gives emphasis to the independence of fingers, and talks about art and the music as language. His method also includes graphs that explain note values, bars and time signature. It is a pity that Chopin did not finish it. As a pianist he was self-taught and managed by his own means to understand the physiology of the pianist's hand and achieve a natural position on the piano. Chopin's technique was admirable, his tone like a palette of hundreds of colours, his hands so flexible that seemed to caress the keyboard. It is indeed a pity, that we get only a glimpse of his marvelous perception of music and technique.

6. Chopin's principles for playing the piano

Chopin's *Projet de Méthode* and the numerous reminiscences of his students and fellow musicians provide an invaluable insight into his principles for playing the piano and interpreting music. Chopin's advice and suggestions about technique and the performance of music can prove of vital importance for today's pianists and pedagogues. His suggestions are not only modern but also inspiring. Zdeňka Böhmová in her book *Kapitoly z dějin Klavírních*¹ comments on Chopin's approach to piano pedagogy as genius, and that he understood long ahead of his time the naturalness of human hand and the difference of the fingers, from which one is not possible to expect the same strength and independence. "Chopin's own playing was the counterpart of his personality. Every characteristic which may be distinguished in the man came out in the pianist-the same precision; the horror of excess and all that is sloppy and uncontrolled; the same good manners and high tone of breeding, combined with poetic warmth and romantic fervor of expression."² These qualities that distinguished Chopin's playing were the same ones that Chopin wished to communicate to his students. He insisted on suppleness of execution, evenness, naturalness in one's playing, a cantabile legato, a beautiful and creative tone quality and a rubato that did not disrupt the rhythmical structure and underlying pulse of the composition. Chopin's remarks on technique, hand position and posture, his advice on daily practice and how to begin the first piano lesson provide an insightful read.

(Chopin's *Projet de Méthode* is transcribed here from the English translation included in Eigeldinger's book *Chopin pianist and teacher as seen by his pupils*.)

6.1 Technique

Chopin regarded technique as a basis for piano playing, but that it remained only as means to music, not the aim. To focus entirely on technique, disregarding music itself was abjured by Chopin. "Chopin possessed a highly developed technique, giving him complete mastery over the instrument."³ Chopin wrote in his *Projet de Méthode*: "One needs only to study a certain positioning of the hand in relation to the keys to obtain with ease the most beautiful quality of sound, to know how to play long notes and short notes and [to attain] unlimited dexterity."

Chopin classified the mechanisms of piano technique into three categories. These categories are quoted from his *Projet de Méthode*:

Teaching both hands to play adjacent notes (notes a tone and a semitone apart), that is, scales – *chromatic* and *diatonic*-and *trills*. Since there cannot be devised any *fourth* theoretical combination of adjacent notes, whatever we invent to be played using tone and semitone intervals has to be a combination or selection of scales and trills.

Notes further than a tone or semitone apart, that is, intervals of a tone and a half upwards: *The octave divided* in minor thirds, with each finger thus occupying a key, and the *common chord* with its inversions. (Disjunct notes)

Double notes (in two parts): *thirds, sixths, octaves*. When you can play your thirds, sixths and octaves, you are able to play in three parts as a result [you have] chords, which you will know how to divide from your knowledge of disjunct intervals. The two hands together will give 4, 5, 6 parts-and there is nothing more to be invented as far as the mechanism of piano playing is concerned.

This classification of piano technique is very simplified. The technique is divided into a) scales and trills, b) arpeggios, and c) double notes and chords. Chopin also mentions in his *Projet de Méthode* that a solid technique would give the performer unlimited possibilities. In Chopin's own words: "As art is infinite within the limits of its means, so its teaching should be governed by the same limits in order to give it boundless potential."

6.2 Posture and hand position at the piano

Chopin writes regarding the subject of posture and hand position in his *Projet de Méthode*:

"Position yourself so as to be able to reach both ends of the keyboard without leaning to either side. The right foot on the sustaining pedal without operating the dampers."

"The elbow level with the white keys, the hand [pointing] neither in [*dedans*] nor out [*dehors*]"

"Find the right position of the hand by placing your fingers on the keys E, F#, G#, A#, B: the long fingers will occupy the high [=black] keys, and the short fingers the low [=white keys]. Place the fingers occupying the high [=black keys] all in one level and do the same for those occupying the white keys, to make the leverage relatively equal; this will curve the hand, giving it the necessary suppleness that it could not have with the *fingers straight*. A supple hand; the wrist, the forearm, the arm, everything will follow the hand *in the right order*." Heinrich Neuhaus mentions in his book *The Art of Piano Playing*: "In time, by no means immediately, I came to the conclusion that it is with this five notes that one must begin the whole methodology and heuristic of piano playing, of learning the piano."⁴

Regarding posture, Mme Courty says that Chopin advised her to sit slightly high at the keyboard and make only a few movements.

According to J. Kleczýnski Chopin's pupils began with the B major scale for the right hand and the D flat major for the left. These two scales were the easiest for the respective hands. The hand position is shown below:



Chopin's suggestion of placing the longer fingers on the black keys and the shorter fingers on the white keys, as described above, is proved to be a natural and comfortable position at the piano. This seems to be contrary to the already exasperated use of the C major key in many methods of the nineteenth century. Chopin thus suggests that the C major scale is more difficult in execution than the scales with more sharps and flats. This was quite a revolutionary way of thinking and could prove nowadays a refreshing and creative way of beginning the first piano lesson. Chopin says on the subject in his *Projet de Méthode*: "Intonation being the tuner's task, this great difficulty no longer existing for the pianist, it is useless to start learning scales with C major, the easiest to read, and the most difficult for the hand as it is no pivot. Begin with one that places the hand at ease with the longer fingers on the black keys like B major for instance." Mikuli also

relates in his preface to the works of Chopin that the student should begin practicing scales on the black keys, leaving the C major scale for the end. Madame Dubois remembers: “Chopin made his pupils begin with the B major scale, very slowly, without stiffness. Suppleness was his great object. He repeated, without ceasing, during the lesson: *easily, easily*. Stiffness exasperated him.”⁵

6.3 Daily practice

Chopin reminds the pianist that practice requires one’s full concentration and attention and that three hours of daily practice will more than suffice. Mikuli relates: “He never tried of inculcating that the appropriate exercises are not merely mechanical but claim the intelligence and entire will of the pupil, so that a twentyfold or fortyfold repetition (even nowadays the worshipped arcanum of so many schools) does no good at all...”⁶

Madame Dubois remembers on one occasion when she told her teacher that she practiced for six hours a day. Chopin became angry and forbade her to practice for so long. Chopin was worried that the students will not be able to practice with their fullest concentration if they over exhausted themselves at the piano. “He feared above all the abrutissement of the pupils.”⁷ He also reminded his students to take short breaks between their practice, either by taking a walk or reading a book. Chopin worked thoroughly with each student during the lesson and he expected the same approach when the student studied at home. Chopin’s advice for daily practice is directly related to his thoughts about technique. He was against any daily *gymnastics* on the piano for the development of technique. He was preoccupied with the musical development of the student, not however disregarding a firm technical basis. Chopin’s father writes to him, when Chopin was considering taking lessons from Kalkbrenner: “...you know the mechanics of the piano-playing occupied little of your time and that your mind was busier than your fingers.”⁸ One cannot stress enough the importance of mental concentration and intense focus when practicing for achieving maximum progress and avoiding muscular fatigue.

Chopin also emphasized the use of the score when practicing. He became quite angry when someone did not play his compositions exactly as they were written. “Chopin could not bear anyone to touch the text of his works. The slightest modification seemed to him a grave fault which he did not even forgive his intimate friends.”⁹ (A. Marmonel) Even though Chopin, according to Mikuli, frequently embellished with ornamentations Field’s A minor concerto and the nocturnes, he became very annoyed when Liszt tried to improvise on Chopin’s nocturnes. The latter replied to Liszt with harsh manner either to leave his compositions as they are or not to play them at all. Chopin also became angry when a student did not bring to the lesson the scores of the compositions they were studying together. Chopin’s reply to the student is quoted by Eigeldinger: “I don’t want any of these: are you reciting a lesson? I want to teach either precisely or not at all.”¹⁰ When a composition was learned Chopin believed that it was important to play it from memory and without the aid of the score, sometimes even without looking at the keyboard. This will enable the pianist to listen attentively and intensively to the quality of sound he/she produces.

6.4 Independence of fingers, flexibility and suppleness

Chopin writes in his *Projet de Méthode*: “For a long time we have been acting against nature by training our fingers to be all equally powerful. As each finger is differently formed, it’s better not to attempt to destroy the particular charm of each one’s touch but on the contrary to develop it. Each finger’s power is determined by its shape. The thumb has the most power, being the broadest, shortest, and freest; the fifth [finger] as the other extremity of the hand; the third as the middle and pivot; then the second, and then the fourth, the weakest one, the Siamese twin of the third, bound to it by a common ligament, and which people insist on trying to separate-which is impossible and fortunately, unnecessary.” Chopin believed that the pianist should strive to achieve freedom and independence of the fingers. In doing so the pianist is reminded that each finger is unique and it is not possible to make all fingers equal in strength. Jan Kleczýnski writes on the subject: “Chopin recommended, with this object, that the fingers should fall freely and lightly, and that the hand should be held as though suspended in the air (without weight)...”¹¹ Chopin’s flexibility and suppleness in execution were greatly admired by anyone who happened to hear him play. These recollections are expressed in the words of Stephen Heller, Madame Peruzzi and Mikuli:

“Stephen Heller told me that it was a wonderful sight to see one of those small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent which is going to swallow a rabbit whole.”¹² (Stephen Heller/Niecks)

“His fingers seemed to be without any bones; but he would bring out certain effects by great elasticity.”¹³ (Madame Peruzzi)

“Without any apparent exertion, a pleasing freedom and lightness being a distinguished characteristic of his style.”¹⁴ (Mikuli)

Chopin tried from his first lessons to free the student of any stiffness. He emphasized the flexibility of the wrist and hand, and the great freedom required from the fingers. Chopin advised that the hand should fall with its own weight on the keys, always softly but never dead, maintaining its live energy from the tips of the fingers through the whole hand. Chopin preferred a more passive weight of the arm. He said: “one should keep one’s mind off the arms and just use them as naturally as possible.”¹⁵ Chopin’s own style of playing must have been a great example for all his students to follow. But even though we have no audio records of Chopin’s playing, his own emphasis on the independence of fingers and on the great freedom that the pianist should aim at when performing, should always serve as guide to all pianists today.

6.5 Evenness in execution, scales and arpeggios

Chopin’s technique in executing scales and arpeggios was determined by great flexibility, freedom and evenness in all different types of touch. Frederick Niecks comments: “the startlingly wide-spread chords, arpeggios, which constantly occur in his compositions [...] he executed them not only without any visible effort, but even with a pleasing ease and freedom.”¹⁶ Mikuli is one of Chopin’s students who give a detailed account of Chopin’s instructions on practicing scales. Mikuli writes that the student should, according to Chopin’s advice, begin playing the scales *espressivo* with a full tone and legato. According to Jan Kleczýnski¹⁷ Chopin instructed his students to practise non-legato in the case when the wrist was not completely free and in order to loosen the hand. Mikuli continues to say that the student should begin slowly and

then gradually increase the tempo. The passing under of the thumb or over the fingers is facilitated when the hand is bent inwards. The evenness in the execution of scales and arpeggios depends on three aspects: a) strength of the fingers, which is obtained only after practicing five-finger exercises, b) perfect freedom of the thumb in passing under or over, and c) smooth and sideways movement of the hand towards the direction of the scale (upwards or downwards), letting the elbow hang down freely and loosely at all times.

Chopin also advised the student to begin practicing with the scales which had many black keys, leaving the C major scale for the end, thus descending chromatically. M. Karasowski and J. Kleczýnski mention that Chopin also instructed the scales to be played with an accent on every third or fourth note. Chopin wrote in his *Projet de Méthode*: “No one will notice the inequality of sound in a very fast scale, as long as the notes are played in equal time-the goal isn’t to learn to play everything with an equal sound. A well-formed technique, it seems to me, [is one] that can control and vary a beautiful sound quality.” Chopin believed that fluency in the execution of scales depends not on the development of equal strength in all fingers but rather on rhythmic accuracy and fingering. Eigeldinger gives an account of Chopin’s approach: “According to Chopin’s synthetic conception of musical flow, rhythmic correctness within a given beat takes precedence over the purely qualitative exactness of each single note. [...] Since the aim here is towards *dynamic* (the attainment of rapidity and ease, it cannot be approached by *static* means-that is, through exercises intended to impose artificial equality of force on unequally constructed fingers-but, on the contrary, by profiting from this very inequality; which is the art of fingering.”¹⁸ Thus, Chopin’s evenness in piano playing, did not derive from a struggle to make all fingers equal in strength, but rather from his use of fingerings, his lateral hand movement when playing scales and of course from his careful control by ear.

6.6 Fingering

“As many different sounds as they are fingers-everything is a matter of knowing good fingering...” Chopin wrote in his *Projet de Méthode*. Good fingering was the reason for Chopin’s smoothness and evenness in piano playing. Chopin also indicated a particular fingering in order to bring out the tonal qualities of a specific finger. According to Mikuli “piano playing owes him many innovations in this respect.”¹⁹ Some of Chopin’s fingerings are the following: a) thumb on black keys, b) passing of the thumb under little finger, c) with one/same finger Chopin often struck two neighboring keys in succession without a break in the continuity of sound, and d) passing the longest fingers over each other without the intervention of the thumb. “Thought, style, conception, even the fingering, everything in fact, appears individual, but of a communicative, expansive individuality, an individuality of which superficial organizations alone fail to recognize the magnetic influence.”²⁰ (Review of the French newspaper *Gazette musicale*)

6.7 Tone production and Dynamic

From the beginning lessons Chopin aimed at a beautiful tone quality and refinement of touch. He used the metaphor that the pianist should have a feeling of his finger’s sinking into the piano and listen to the tone’s quality, intensity and duration. Chopin’s student F. Henry Peru remembers how Chopin made him play a single note many times with a different tone quality. Chopin could strike the same keys as much as twenty times and produce diverse range of tone colours. Chopin as pianist himself did not like harsh, uncontrolled sound or the thumbing of pianists on the

keyboard. According to Mikuli he often compared a rough sound to the barking of a dog. Indeed, Chopin played quietly but he was able to produce a rich sound and create beautiful nuances. Mikuli goes as far as to describe Chopin's tone as prodigious. "The tone which Chopin brought out of the instrument was, always especially in the cantabiles immense [...] A manly energy gave to appropriate passages overpowering effect-energy without roughness; but, on the other hand, he knew how by delicacy to captivate the hearer."²¹ M. Marmontel also writes in his *Pianistes Celebres*: "He had quite an individual way of attacking the keyboard, a supple, mellow tone, sonorous effects of a vaporous fluidity of which only he knew the secret."²²

As concerns dynamic, Chopin was very particular about a gradual increase and decrease of sound. According to Mikuli, Chopin did not find agreeable any exaggerations in dynamic and accentuation, believing that such playing derived the poetry from the performance. "In performance you should develop an ample, full and rounded tone; shade the scale of nuances with infinite gradations between *pianissimo* and *fortissimo*, though in *pianissimo* avoid any indistinct muttering, just as in *fortissimo* avoid the sort of pounding that would hurt a sensitive ear."²³ (Mikuli/koczalski)

The production of a beautiful tone quality is one of the most importance tasks of a pianist. This requires a variety of touch, creativity, intuition as well as listening attentively to one's sound. The *France musicale* writes about Chopin's tone after his concert in Pleyel's rooms in 1842 in Paris: "In listening to all these sounds, all these nuances, which follow each other, intermingle, separate, and reunite to arrive at one and the same goal, melody, do you not think you hear little fairy voices sighing under silver bells, or a rain of pearls falling on crystal tables?"²⁴

6.8 Legato and Cantabile

"Under his hands the pianoforte needed to envy neither the violin for its bow nor the wind instruments for the living breath. The tones melted one into the other with the liquid effect of a beautiful song."²⁵ (Mikuli) Chopin always emphasized the singing quality of the piano and his performances were characterized by expressive means resembling the great singers. Chopin's love of the Italian opera is known. He was impressed by the singers in the Théâtre-Italien when he first arrived in Paris. He believed that for a natural interpretation and understanding of music, one should have the great singers as models. Chopin integrated these singing qualities to his performances. "You must sing if you wish to play."²⁶ Chopin advised his students to listen to the great singers and sometimes even to take a few singing lessons themselves.

Madame Streicher writes in her diary of her recollections of Chopin's playing: "his playing was always noble and beautiful, his tones always sang whether in full forte, or the softest piano. He took infinite pains to teach the pupil this legato, cantabile way of playing."²⁷ In order to achieve legato playing, Chopin suggested modifying the weight of the fingers. The weight carried by one finger lying on the keys was equally transferred to the next finger and so on. He often compared one's non legato playing as a "pigeon hunt."²⁸ Singing was used as a guide not only for the execution of a song-like legato on the piano, but it served also as an example of correct *breathing* in musical phrasing and interpretation of the musical thoughts of the composer. Chopin writes in his *Projet de Méthode*: "the wrist; respiration in the voice." Chopin often instructed the practice of his nocturnes as a study of the legato cantabile style of playing.

6.9 Phrasing

Chopin writes in his *Projet de Méthode*: “We use sounds to make music just as we use words to make a language.” Chopin frequently used the analogy between music and language in order to explain to his students correct phrasing and how important it is to clearly shape the musical thought, in order to become understood by the listener. According to Mikuli, Chopin was annoyed by bad phrasing and often remarked that he received the sensation that the pianist was talking in a language not understood by the listener. “The badly phrasing showed that music was not his [the student’s] mother tongue, but something foreign, unintelligible to him.”²⁹ (Mikuli)

Chopin also gave emphasis to long phrases. “He advised his pupils not to fragment the musical idea, but rather to carry it to the listener in one long breath.”³⁰ (Moritz Karasowski, *Friedrich Chopin. Sein leben, seine Werke and Briefe*)

J. Kleczýnski gives a detail account of Chopin’s advice as to musical declamation: a) a long and higher note is more important and thus stronger, b) the end of phrase is *weak* and therefore less in dynamic, c) if a melody ascends there should be a crescendo and if it descends a decrescendo, and d) the pianist should also observe the natural accents, according to the time signature of the piece. For example if the composition is written in 2/4 time, then the first note is strong and the second weak.

“Under his fingers each musical phrase sounded like a song, and with such clarity that each note took the meaning of a syllable, each bar that of a word, each phrase that of a thought. It was declamation without pathos; but both simple and noble.”³¹ (Mikuli/Raul Koczalski)

6.10 Tempo Rubato

“In his playing the great artist rendered exquisitely that kind of agitated trepidation, timid or breathless, which seizes the heart when one believes one’s self in the vicinity of supernatural beings...”³² (Franz Liszt) Chopin’s performances were characterized by his use of rubato, the deliberate slowing down or accelerating of parts of the melodic thoughts of a piece, in order to enhance their importance. Rubato in Italian means *stolen time*. But according to Chopin this time is only *borrowed*. “Look at these trees! The wind plays in the leaves, stirs up life among them, the tree remains the same, that is Chopinesque rubato.”³³ (Franz Liszt)

A perfectly executed rubato must always be fluent and natural and should not distort the musical pulsation of the piece and most importantly should not affect its rhythm. Chopin disliked any exaggerations or abuse in the treatment of rubato. Rubato should also be used in moderation and within the contents of “emotional logic”³⁴ (Mikuli/Michalowski). “[Chopin] required adherence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos, as well as exaggerated ritardandos.”³⁵ (Madame Streicher, Chopin’s student) According to J. Kleczýnski “musical intuition” is also necessary for its execution. “Hence there arises in the mind an image of the musical thought more full of vitality and of poetry, but always in accordance with law and order...”³⁶ (J. Kleczýnski)

For the execution of rubato Chopin advised that the hand which has the accompaniment should behave as a conductor, playing in strict time, while the other hand which plays the melody is allowed to be expressed more freely. “The left hand is the choir master [*Kapellmeister*]; it mustn’t relent or bend. It’s a clock. Do with the right hand what you want and can.”³⁷ (Wilhelm

von Lenz, Chopin's student). Thus, the rubato as indicated by Chopin required from the pianist an independence of the two hands and a perfectly inner sense of tempo and rhythm.

"Chopin got very angry at being accused of not keeping time; calling his left hand his *maitre de chapelle* [choirmaster] and allowing his right hand to wander about *ad libitum*."³⁸ (Madame Peruzzi, Chopin's student) According to Mikuli the metronome never left Chopin's piano. "Accordingly all his compositions ought to be played with that kind of accented, rhythmical balancement, that *morbidezza*, the secret of which it was difficult to seize if one had not often heard him play."³⁹ (Franz Liszt) Of those who criticized Chopin's use of rubato was Berlioz: "Chopin was impatient with the constraints of metre; in my opinion he pushed rhythmic independence much too far [...] Chopin *could* not play in time."⁴⁰ (Extract from Berlioz's *memoirs*) Berlioz was not a pianist himself and possibly could not identify himself with Chopin's conception of rubato. Non-Poles could not fully grasp the mobile rhythm of his compositions which included Polish folk elements, such as his mazurkas and polonaises. Chopin noticed this in the playing of his students of non-polish origin. Stephen Halle confronted once Chopin that one of his mazurkas was not written in 3/4 time but actually in 4/4. To prove his argument, Halle counted out loud while Chopin was playing. Chopin admitted that Halle's observation was correct but laughingly he replied that it was a nationalistic trait. Eigeldinger comes to the conclusion that there are three types of Chopinesque rubato (the first two are indicated also by J. Kleczynski): a) the first descended from the Italian Baroque aesthetic of *Bel Canto* and rubato. These were largely applied to Chopin's compositions with broad cantilenas and used in isolated sections of the melodic line; b) the second type of rubato is linked to *agogic* modifications of the whole composition. These changes in tempo that affected the whole structure of the composition were often indicated by Chopin; and lastly c) the third type of rubato realized within the frameworks of the Polish folk elements.

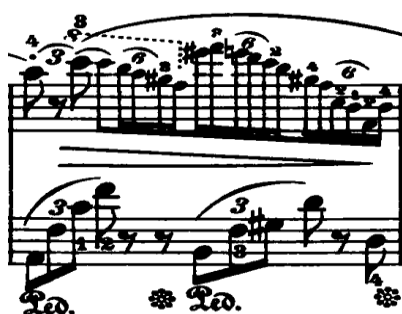
Mikuli also criticizes the use of "maligned tempo rubato"⁴¹, pointing to the direction of future pianists that in the name of following the Chopin tradition abused the term rubato and wrongly applied it to Chopin's compositions. Chopin also stopped marking the word 'rubato' on his scores after his Op.24. Liszt gives an explanation why this was the case: "doubtless Chopin realized that the word was insufficient to convey his intentions and could be misleading to his contemporaries."⁴² Some examples of the term *rubato* as indicated by Chopin in his compositions prior to Op.24 are the following: Nocturnes: Op.9/2 bar 26, Op.15/3 bar 1, Mazurkas: Op.24/1 bar 1, Op.6/1 bar 9, Op.6/2 bar 65, Trio for violin, cello and piano Op.8, first movement, bars 22-4 and 159-61, Rondo in E flat major Op.16, bar 132.

A clever applied rubato and a correct rendering of the *agogic* structure of Chopin's compositions demands from the pianist an understanding of the content of the composition and the indications of the composer, along with his/her own musical intuition. Chopin's style of playing was fluent, natural and spontaneous, music always being his primary goal, his phrases were perfectly shaped; such qualities can become the guide to all pianists who wish to play Chopin's music.

6.11 Ornamentation

Group of grace notes: Chopin's melodies are often embellished by group of grace notes, which give the impression of an improvisation. According to Chopin's student Wilhelm von Lenz, Chopin wished them to be executed in this manner. Chopin's skills in improvisation were admirable and he himself often improvised beautiful embellishments when he played his compositions. The cantabile melodies are enriched by regular or sometimes irregular group of notes in relevance to the time signature, especially when the melody is repeated for the second or maybe third time. These grace notes were referred to by Liszt as "the little groups of superadded notes, falling like light drops of pearly dew upon the melodic figure."⁴³

J. Kleczýnski tells us that Chopin's ornamentations were different from the usual treatment they received in his time. Chopin did not wish to dwell on these ornamentations for too long, giving them more importance. He only wished for such ornamentations to enhance the musical idea, thus making them only part of the phrase, not something independent and new. Chopin's advice as to the interpretation of these ornamental passages was that, especially in slow movements and cantabile passages, when commencing to play them more slowly and accelerate towards the end.



(Piano Sonata Op.58 no.3, first movement, bar 54, *Fr. Chopin's Sämmtliche Pianoforte Werke, Band 3 Leipzig: C.F. Peters, n.d.1880*)

Trills: Chopin required perfect evenness rather than great rapidity in the execution of trills, the closing turn played fluently, tranquil and without haste. He also advised varied fingers for the execution of trills. He writes in his *Projet de Méthode*: "Trill with three fingers at least, and four when practicing." According to Mikuli, Chopin usually began the trill on the auxiliary note, which could be either upper or lower in relation to the principle note and struck together with the corresponding bass note.

Trill commencing on the upper auxiliary note:



(Barcarolle, Op.60, bar 20, *Fr. Chopin's Sämmtliche Pianoforte Werke - Berceuse, Barcarolle, etc.*

Leipzig: C.F. Peters, n.d.1880)

Trill commencing on the lower auxiliary:



(Trill preceded by three auxiliary notes, the first auxiliary struck together with the bass. Impromptu Op.36, no.2, bar 19, *Fr. Chopin's Sämmtliche Pianoforte Werke , Band 2 Leipzig: C.F. Peters, n.d.1880*)

Trill commencing on the principle note:



(Mazurka Op.7, no.1, bar 3, *Fr. Chopin's Sämmtliche Pianoforte Werke Leipzig: C.F.Peters, n.d ca.1905*)

Turn (*gruppetto*, in Czech *obal*): The interpretation of this ornament followed the Baroque aesthetic and the art of Bel Canto. Chopin recommended the great Italian singers as models for its execution. The notes of the turn were sometimes notated in the score in the size of regular notes, indicating that Chopin wished that all the notes of the turn be expressed and pronounced in their full worth.



(A turn notated by Chopin in its full worth, Nocturne Op.27, no.1, bar 22, *Complete Works for Piano, Vol.4 New York: G. Schirmer, 1894*)

Appoggiatura: The appoggiatura is frequently played on the beat as indicated by the line which links the appoggiatura to the corresponding bass in Chopin's scores. Chopin's suggestion as to the performance of the appoggiatura is the same as the in the case of the turn; Chopin regarded the Italian singers as prototypes for the execution of these two ornaments.



(Group of appoggiaturas, Ballade Op.47 no.3, bar 231, *Fr. Chopin's Sämmtliche Pianoforte Werke, Band 2, Leipzig: C.F. Peters, n.d.1880*)

6.12 Use of Pedal

Anton Rubinstein called the pedal the “soul of the piano.”⁴⁴ Chopin seems to have been aware of the importance of the use of the pedal in the interpretation of piano music and he was regarded by his contemporaries as a master in the treatment of the pedal. “Chopin brought [the combined use of the pedals] to perfection.”⁴⁵ (J. Kleczýnski)

Chopin could draw from the instrument an infinite number of tone colours and his employment of the pedals resulted in the creation of a world of sounds and sonorities. “He often coupled them [pedals] to obtain a soft and veiled sonority, but more often still he would use them separately for brilliant passages, for sustained harmonies, for deep bass notes, and for loud ringing chords. Or he would use the soft pedal alone for those light murmurings which seem to create a transparent vapour round the arabesques that embellish the melody and envelop it like fine lace.”⁴⁶ (A. Marmontel)

Chopin however, indicated a clever, but careful use of the pedal, which should in no case become an obstacle in the development of technique and touch at the piano. Chopin also advised against the abuse of the *una corda* pedal, whose use meant a change in the *timbre* of sound; suggesting thus, that a pianist should learn to create the nuances and dynamic shadings with the hand and not merely with the use of the *una corda* pedal. “In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil: *the correct employment of it remains a study for life.*”⁴⁷ (Madame Streicher)

Chopin was careful in the indication of pedal in his manuscripts, but some editors did not respect his directions. It is best for the pianist to consult reliable and accurate editions of Chopin's works. The study of Chopin's original markings of the pedal in his compositions, reveal Chopin's imagination of sound and intentions as regards the interpretation of his compositions, but also creates a picture of the sonority of the Pleyel piano, whose construction differs from today's pianos. Pleyel pianos have a bright, silvery and clear sound. Chopin's pedal markings make perfect sense when performed on a Pleyel grand⁴⁸.

Chopin's genius allowed him to employ the pedals with perfection; understanding that the pedals should not hinder technique, but rather enrich the sound and colour of the composition. “Chopin made frequent use of the pedal, and through an intuition born of genius he knew when to depress it as well as when to raise it. Antoine Francois Marmontel commented that sometimes when Chopin performed, his foot seemed to vibrate as he rapidly pedaled some passages. *No pianist before him has employed the pedals alternatively or simultaneously with so much tact and ability.*”⁴⁹

6.13 Conclusive ideas regarding Chopin's principles for playing the piano

Chopin's principles for playing the piano open the way to a more detailed research, especially when regarding the treatment of rubato, the employment of the pedal and the execution of ornaments in Chopin's works. Such research will require the pianist, pedagogue or musicologist to study thoroughly the original manuscripts of Chopin's compositions, compare the scores of his students, listen to recordings of the generation of pianists preceding his death and have as guide Chopin's own advice and recollections of his students and listeners. Such research will of course exceed the purpose of these diploma work, whose main purpose is to guide the pianist and pedagogue to a better understanding of Chopin as pianist and teacher and allow him/her to reach his/her own conclusions regarding Chopin's thoughts towards the physical and emotional approach of playing the piano. Chopin's method was orientated towards the understanding, interpretation and expression of music; a goal that should remain a priority in the long way towards an artistic mastery of the instrument.

7. A comparison of Chopin's *Projet de Méthode* with other piano methods of the nineteenth century

It is interesting to compare Chopin's *Projet de Méthode* to the other methods of the nineteenth century; not only because this will enable us to make a deeper understanding of the leading ideas regarding piano playing in the nineteenth century, but also to realize to what extent Chopin was influenced by these methodologies, or in which respects his own method was different and indeed revolutionary for his time. The choice of the methods for this comparison was made on the basis of Chopin's relationship to three important personalities: Kalkbrenner, Hummel and Liszt. It is important to note that many other methodologies already existed: *Introduction to the Art of Playing the Pianoforte* by Muzio Clementi (1752-1832), a piano method book¹ by Johann Baptist Cramer (1771-1858), a treatise of piano playing by Carl Czerny² (1791-1857), *Guida di Musica* by James Hook (1746-1827), the piano school (*Klavierschule*) by Daniel Gottlob Türk (1756-1813), *Instructions on the Art of Playing the Piano-forte or Harpsichord* by Jan Ladislav Dussek (1760-1812), and *The first Companion to the Royal Chiroplast* by Johann Bernhard Logier (1777-1846).

Chopin fully understood the physiology of the hand and grasped the importance of developing a natural way of playing. His suggestions about the development of technique always orbit around the same idea: learning to interpret and express music. Chopin firmly believed that mental concentration is necessary for making progress and that the mind should perhaps receive the most training during daily practice. Freedom of movement, ability to manipulate tone quality, mastery of the pedals, correct fingering, were among the characteristics that he himself as a pianist possessed; this was the kind of knowledge and mastery that he tried to impart to his students. "People have tried out all kinds of methods of playing the piano, methods that are tedious and useless and have nothing to do with the study of this instrument. It's like learning, for example, to walk on one's hands in order to go for a stroll. Eventually one is no longer able to walk properly on one's feet and not very well on one's hands either. It doesn't teach us how to play the *music* itself- and the kind of difficulty we are practicing is not the difficulty encountered in good music, the music of the great masters. It's an abstract difficulty, a new genre of *acrobatics*."³ (*Projet de Méthode*)

7.1 Kalkbrenner's method

Friedrich Kalkbrenner (1785-1849) was a pianist of German origin who studied at the Paris Conservatoire. His playing derived from the classical tradition of piano playing and was characterized by its "clearness, distinctiveness and neatness."⁴ (Hallé) During his lifetime he enjoyed a widespread reputation as a pianist and teacher. Even though his playing lacked in emotional dynamic, he compensated for this by his brilliant, elegant and accurate playing.

Kalkbrenner wrote a method, which was published as Op.108 around 1830: *Méthode pour apprendre le Piano à l'aide du Guide-Mains* (Method for Teaching Piano with the Help of the Hand-Guide). His method is divided into six sections: exercises in five notes with quiet hand, scales in all forms (thirds, sixths, and chord-forms), octaves with the wrist, trill studies, crossing of the hands and mastery of all difficulties combined. In his method he introduced the *Hand-guide* for the development of technique, an invention inspired by the *chiroplast* of Bernhard Logier. The *Hand-guide* was a rod fixed at the front of the keyboard and slightly raised. The forearm would rest on it and facilitate the movement of the fingers. The concept that all fingers

should be equally strengthen and independent, was a concept very different from Chopin's belief that the fingers should not be treated as equals, but rather that the pianist should explore the individual strength and possibilities of each finger. Kalkbrenner writes in the preface of his method: "After a few days I understood all the advantage that this working method [the *guide-mains*] gave me, my hand-position could no longer be incorrect, I had nothing more to occupy me, playing only five-finger exercises. Soon I decided to try reading while feeding my fingers their daily nourishment. For the first few hours it seemed difficult, by the next day I was already accustomed to it. Since then I have always read while practicing."⁵ One cannot help but notice how this daily routine of *gymnastics*, as it was often described by Chopin, was merely mechanical and made no mental demands on the pianist, and what more not even physical demands, since the pianist could practice exercises for hours this way without any signs of fatigue. Chopin believed that such practice without the involvement of the mind and with the lack of an intense focus was not only useless but could prove detrimental to the musical and emotional development of the pianist. Repetitions could offer no desirable result, if they did not claim the intelligence of the student while practicing. This kind of mechanical practice, as it was advocated by Kalkbrenner, required hours of a pianist's daily practice routine. The three hours advised by Chopin as more than sufficient time for practice, could not suffice, according to Kalkbrenner's method, even for the basic exercises.

Kalkbrenner's concept about technique seems to be completely different from Chopin's. Despite the fact that Kalkbrenner's teachings appear so remotely different from Chopin's beliefs, Chopin was originally drawn to Kalkbrenner when he first arrived in Paris in 1831 and had even considered taking lessons from him. He soon realized however the "Scholastic coldness, the unnaturalness and lack of inspiration in Kalkbrenner's style."⁶ Chopin's friends and his former teacher Joseph Elsner believed that Chopin possessed pianistic qualities of a higher range than Kalkbrenner. If Chopin visited Kalkbrenner's lessons he would soon disapprove of Kalkbrenner's method and Kalkbrenner would realize that he was working not with a student but with a master. Adam Mickiewicz comments about how different the methods of Chopin and Kalkbrenner are in his letter to Abbé Jelowicki: "In each science or art, whoever appears as professor gathers around himself students and not masters. Of what use would it be to Chopin, for instance to visit Kalkbrenner during his teaching hours and there and then to maintain that his lessons were based on bad method? Both teachers would equally be wasting their time."⁷

Kalkbrenner's method was based on mechanical, finger exercises and advocated the use of the hand and wrist, completely ignoring the weight and action of the forearm and arm. Chopin wrote in his *Projet de Méthode*: "Just as we need to use the conformation of the fingers, we need no less to use the rest of the hand, the wrist, the forearm and the upper arm. One cannot try to play everything from the wrist as Kalkbrenner claims."⁸ Kalkbrenner's hand guide prevented the pianist from playing using the whole arm and shoulder. Kalkbrenner's method could create possible problems of tension and stiffness. Even though Kalkbrenner made various claims in his method that the student should be particularly careful about avoiding any muscle tension, it could not be denied however, that these mechanical exercises could indeed create such a problem of over-fatigue, which would result in possible damage of the muscles. The fact that Kalkbrenner stressed in his method that all of his exercises should be practiced without stiffness, can leave us without doubt that it was a problem that he himself must have encountered many times during his daily practice. Chopin advocated the freedom and flexibility of the hand and wrist, and from the very first lesson, he was concerned about freeing the student of any stiffness or tension.

Madame Streicher relates: “[Chopin] gently found fault with my stiff wrist.”⁹ Chopin however did not advocate a complete employment of the weight of the arm when playing, but rather he reminded the pianist to use the arms naturally. Chopin found that a relaxed shoulder and arm should follow the movement of the hand and wrist and thus be in perfect balance.

Sir Charles Hallé relates that in his first meeting with Kalkbrenner, the latter stopped Hallé’s playing to make the observation that he was playing the octaves from the arms and not the wrists, which could be quite fatiguing. “He [Kalkbrenner] could play scales in octaves for an hour without the least fatigue; and why had God given us wrists? He was sure, if the Almighty had ever played the piano, He would play from the wrist.”¹⁰ Even though Halle studied with Osbourne (Kalkbrenner’s student) and never received any lessons from Chopin, his meeting with the latter in November 1836 was like a revelation to him. Hallé later said: “Kalkbrenner compared to Chopin is a child.”¹¹

Regarding dynamics and phrasing Kalkbrenner writes in his method that the rising passages should be played crescendo and descending passages diminuendo; the longest note in a bar should be the loudest; the ending of phrases should have a retard; and when a passage is repeated it should always sound different. From his suggestions we recognize his classical aesthetic as regards the interpretation of music. Kalkbrenner did not believe that bravura was the highest aim but rather emotion and expression. He believed that the striking of each key could produce numerous possibilities and sounds. “One must at length attain to the expression of warmth without violence, strength without harshness, gentleness without weakness; that is, to be sure, the highest goal.”¹² In this respect we can perhaps see a resemblance to Chopin’s ideal that the expression of music should always be a priority and that the development of technique is only the basis for the attainment of this goal. We cannot help but notice that Kalkbrenner overemphasized the importance of technique for the attainment of this goal, making great demands as regards the daily practice of the pianist, dedicating thus hours to strenuous mechanical exercises for the attainment of strength and independence of fingers.

7.2 Hummel’s method

Johann Nepomuk Hummel (1778-1837) enjoyed the same popularity in Germany and Austria as Kalkbrenner in France and England. He was considered the “climax of the Vienna school”¹³ of piano playing, following the tradition of Mozart and Clementi. Hummel was a great teacher and among his students were: Ferdinand Hiller, Adolf von Henselt, Ernst Pauer, Johann Peter Pixis and Sigismund Thalberg. His method *The complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte commencing with the Simplest Elementary Principles, and including every information requisite to the Most Finished Style of Performance*, was published in Weimar in 1828 in three volumes. Hummel’s method anticipated that of Chopin’s and the future piano technique.

Fingering: Chopin valued Hummel’s method as “being the first rational method of fingering”¹⁴ and writes in his *Projet de Méthode* that Hummel was the most knowledgeable on the subject. Innovations of fingering traditionally attributed to Chopin were already quoted in Hummel’s method, such as the use of thumb and fifth finger on black keys, crossing one finger over a shorter one or under a longer one, and the use of the same finger on two or more different keys.

Daily practice: Hummel writes in his method: “Many already advanced pianists believe that they must practice up to six or seven hours daily in order to reach the required standard; they are mistaken; I can assure them that three hours of regular and attentive study are quite sufficient; for any further prolonged exercise stupefies the mind, produces soulless mechanical playing,..”¹⁵ Chopin also believed that three hours per day were satisfactory. Hummel like Chopin realized the importance of attentive and focused practice, something that stands in contrast to Kalkbrenner’s absurd suggestion that the pianist could read while practicing.

Posture and hand position: Hummel believed that posture is of vital importance to facilitate performance. The position at the piano should enable the pianist to reach both the highest note with his right hand and the lowest with his left hand and sitting neither too high nor too low. The body of the pianist should be held straight without bending either forward or sideways, with the elbow close to the body. The hands should be in a rounded position on the keyboard and not flat. Hummel was a close-to-the-keys pianist and thus advised that the fingers should not be lifted up too high, but rather should be in a quiet and free position. Velocity was to be achieved only by the light use of the joints of the fingers. The muscles of the arm and hands should have no tension and stiffness. Hummel’s suggestions about posture can be compared to Chopin’s, who similarly advised the pianist to sit in such a position as to reach both ends of the keyboard, with the elbows leveled to the height of the keyboard, thus holding the hands in a straight position. Hummel however remains faithful to the C major scale and begins the five finger exercises on C major. This is of course contrary to Chopin’s refreshingly new way of positioning the hand on the keys of E, F#, G#, A#, B.

Musical Performance: When Hummel talked about the interpretation of music he concentrated not only on the correctness of the technical aspect of the performance but rather on those elements that would make a performance beautiful and expressive. Hummel advocates the pianist to understand the character of the composition and the feelings that the composer wished to communicate to the listeners. Hummel writes in his method: “expression may be awakened indeed, but, properly speaking, that it can neither be taught nor acquired; it dwells within the soul itself, and must be transfused directly from it into the performance.”¹⁶ Hummel also advised the pianists to listen to great singers. “Indeed, among those musicians and composers, who in their youth have received instructions in singing, there will generally be found more pure, correct, and critical feeling, than among such as have only a general and extrinsic idea of melody and good singing.”¹⁷ Chopin admired distinguished singers and always advised his students to listen to their performances. Like Hummel, Chopin believed that his students could incorporate the elements of such powerful and expressive performances into their own playing. Singing is an excellent guide for the interpretation of Chopin’s cantabile melodies.

Rubato: Hummel writes in his method regarding the use of tempo *rubato*: “Lately several artists have been trying to replace natural feeling with manufactured feeling; as for instance [...] by slowing down the beat (*tempo rubato*) at every possible opportunity to the point of satiation.”¹⁸ Hummel’s call on moderation regarding the tempo *rubato*, which sometimes took the form of a “capricious dragging or slackening of the time”¹⁹ in the performance of many pianists, resembles Chopin’s plead on a natural and spontaneous use of the *agogic* fluctuations of a composition, without any exaggerations or distortion of the rhythmic structure. Mozart seems to be the connecting bond between these two personalities and an inspiration as to their conception and execution of *rubato*. Hummel was trained in the tradition of Mozart, having been his student for

a short time, and Chopin's attachment to the Baroque and classical aesthetic as well as his love and adoration of Mozart is evident. Mozart wrote to his father on October 24, 1777: "They all are amazed that I play accurately in time. They can't grasp that in *tempo rubato* in an Adagio the left hand goes on unperturbed; with them the left hand follows suit."²⁰ Mozart relates to his father that in slow movements, the left hand keeps time strictly, while the right hand plays more expressively. We cannot help but notice how this concept anticipated Chopin.

Pedal: Hummel used the pedal with caution, and regarded it as "a cloak to an impure and indistinct method of playing."²¹ He advised the pedal only in slow movements when the harmony changed, disregarding the use of any other effects executed by the employment of pedals. Chopin of course had a different opinion about the use of pedals, considering them an inseparable part of the interpretation and performance, but by no means as a disguise to problematic technique. One must not find as a surprising fact that Hummel advocated a very sparse use of the pedals, since the execution of fast classical piano pieces, especially in regard to Mozart's music, requires a delicate and sometimes *non-legato* touch and very little use of the pedal. This is contrary to Beethoven's greater use of the pedals; perhaps even more than it was customary, linking him directly to romantic pianists. Chopin, unlike Hummel, advised pedaling in all compositions, which was deemed necessary for the enrichment of sound and bringing out the harmonies, maintaining the notion that a correct use of the pedals remains a study for life.

Trills: In closing, regarding the execution of trills Hummel, began the trill with the note itself and not with the subsidiary note above or below, as it had been customary since that time. This was contrary to Chopin's execution of trills, since he commenced the trill with the auxiliary note.

It could also be interesting to enumerate the various qualities that Hummel deemed as important for a piano teacher: a) to have a zealous interest and consideration in the student's process, b) to prevent the development of the student's bad habits, c) to include in the pupil's repertoire not only dry mechanical exercises but also compositions that will develop the student's musical feeling, d) be careful that the student shall not play only from memory but be able to read the notes on the score, e) never to allow the pupil to play too fast, f) keep tempo and develop a "correct manner of marking time"²² and finally keep the piano well-tuned, ensuring in this way the improvement and refinement of the student's ear.

By placing these qualities listed by Hummel next to those owned by Chopin, we can observe that some of them correspond to Chopin's own principles of teaching. Chopin took a great interest in the student's progress; he was encouraging and passionate, taking a high care of the musical development of his students and the development of all those qualities that make an expressive and spontaneous performance and placing the proper amount of attention on the development of technique, without overshadowing the primary goal in the study of playing the piano: music. Hummel was an influence on Chopin both as a composer and pianist. Schumann places Hummel next to Chopin as one of the "many-sided, cultured composer-performers."²³

7.3 Liszt's method

Franz Liszt's (1811-1886) contribution and influence to piano technique is great. Even though he did not write a piano method, the reminiscences of his devoted students²⁴, as well as his own compositions including the Transcendental Etudes, the Grande Paganini Etudes and twelve volumes of exercises for the piano²⁵ are an excellent source and testimony for understanding Liszt's conception of the development of technique.

Liszt developed into a great artist not quite early as Chopin did. His most important teacher was Carl Czerny, whose first impressions of the young Liszt were appalling; Czerny described the playing of the eight year old Liszt: "his playing was completely irregular, careless and confused, and he had so little knowledge of correct fingering that he threw his fingers all over the keyboard in an altogether arbitrary fashion. Nevertheless, I was amazed by the talent with which nature had equipped him."²⁶ Indeed, Liszt was blessed with talent, but also ambition. In the beginnings of his career he worked like a maniac, practicing for more than four to five hours a day. He soon became a dazzling virtuoso, whom the Viennese critic Eduard Hanslick called: "one of the most remarkable and most attractive incarnations of the modern spirit."²⁷

Liszt combined extraordinary technical capabilities and great musicianship and poetry. For the latter quality, Liszt was indebted to Chopin for showing him that the piano could be an instrument capable of expressive means as well as bravura exhibition. "His manner of playing is directly related to Chopin's free, elegant yet natural technique. But he expands the dimensions. Where Chopin was limited by lack of physical strength and inhibited by the public's critical impersonal gaze, Liszt knows no such boundaries."²⁸

Even though Liszt taught privately in Paris, his reputation as a piano teacher derives mostly from his years in Weimar, probably after the year 1844. According to D. Watson, Liszt's teaching career can be divided into the following periods: Paris (1827-35), Geneva (1835-36), Weimar (1850s), Rome (1860s), and Weimar, Budapest and Rome (1869-86)²⁹. Weimar was the "mecca for aspiring young pianists."³⁰ Liszt accepted pianists whose technique was already advanced, since Liszt was not concerned with technique in his lessons. "To be sure he expected technique, a very fine technique, of any student who approached him. He would show considerable indignation if anyone presumed to come to him insufficiently trained."³¹ (Arthur Friedheim, Liszt's student) Liszt taught in Weimar in the form of seminars, based on a *class system* of teaching. Students gathered before Liszt's arrival, bringing their own selected compositions and placing them on the piano. When Liszt entered the room people rose and the younger people kissed his hand. Liszt would then choose the pieces according to his mood. The students would play the selected repertoire and Liszt would explain the structure of the piece, making suggestions in terms of the interpretation and performance. It was not customary for Liszt however to give explicit information about the composition. When it was time for the end of the teaching session, everyone raised to their feet once again as Liszt left the room. "Everything seemed to have become all at once flat and dull and uninteresting [...] it was as if a shadow had fallen on a landscape..."³² (Bettina Walker, Liszt's student). This *class system* of teaching is contrary to Chopin's more intimate atmosphere of individual lessons. Chopin did not accept beginners, but among his students were not only professional pianists but also amateurs, whereas Liszt would only receive students whose level of ability was already very high. Liszt was not preoccupied with technique and frequently told his students to correct any technical problems they encountered in the compositions they were practicing, at home. It was also not customary

for Liszt to play in the seminars. Bettina Walker relates: “he did not play; but his expressive face showed the most cordial interest in all that was going on.”³³ Liszt’s student William Mason also confirms that Liszt made audible suggestions during these lessons and only sometimes did he demonstrate a passage at the piano. The testimonies of Chopin’s students recall their teacher frequently displaying on the piano any parts of the piece they were playing and sometimes whole compositions. Liszt’s *class system* of teaching had many benefits. The teacher did not have to explain the same things about a specific piece to different students. All students had the chance to listen to different compositions and benefit from them as much as the performer, since they listened to the comments made by Liszt regarding the interpretation. As to the students who were not familiar with the compositions could also receive feedback and therefore become better prepared to study the piece in the future. This system of teaching was proved helpful in increasing confidence in the students as performers, by ridding them of any feelings of anxiety or stage fright, since they had the opportunity to perform each time in front of their fellow students. The atmosphere and structure of the lessons provided by Chopin and Liszt correspond perhaps to their own nature and personality. On the one hand we have the individual lessons of Chopin an introverted poet and on the other hand the lessons of Liszt, a pianist whose magnetism could captivate the attention of an audience of thousands.

Chopin turned his back on piano schools of his time that saw piano technique as purely mechanical. This included also Liszt in the beginning of his career when he spent hours practicing exercises on the piano. “I spend 4 to 5 hours on exercises (thirds, sixths, octaves, tremolos, repeated notes, cadences, etc., etc.). Ah! Provided it does not drive me mad-you’ll discover an artist in me!”³⁴ (Liszt’s letter addressed to Pierre Wolff on May 2, 1832). This was contrary to Chopin’s advice of practicing no more than three hours daily at the piano. Liszt followed the same regime of “piano gymnastics” for his students. Liszt believed that technique could be developed through repetition and persistence, using a heavy touch on the instrument. Liszt thought as necessary to “continually repeat the required exercises until one is completely exhausted and incapable of going on. Chopin wanted absolutely nothing to do with such a gymnastic treatment of the piano.”³⁵ (Mikuli) Mme. Auguste Boissier, mother of Valérie Boissier, who was one of Liszt’s students, writes in her book *Liszt as Pedagogue* that Liszt said that when he was practicing technical exercises he read in order to avoid boredom. This notion obviously influenced by Kalkbrenner, comes in direct contrast to Liszt’s advice also quoted in the same book: “Liszt once more laid emphasis on daily work on five fingers and dynamics. He does not want purposeless mechanical study; he requires that one’s soul should always search for expression.”³⁶ On the one hand we have the testimony of Liszt’s perception of practicing exercises as purely mechanical and on the other hand the exact opposite advice, that five finger exercises should not be practiced purely in a mechanical manner. This last advice would have found Chopin in perfect agreement. Liszt was obsessed with the development of technique in the beginning of his career and put a lot of effort into practicing, spending long hours on the piano. Valérie Boissier was taught by Liszt in 1832, when the latter was only in his early twenties. Liszt’s early teaching was based on Czerny and influenced by Kalkbenner, even going as far as recommending the *hand-guide*. We cannot however form a complete picture of Liszt’s teaching principles only by looking into his early method, this will not do any justice to the distinguished pianist and pedagogue Liszt grew out to be; a pianist who elevated technique and who’s contribution to nineteenth century piano music is evident.

Liszt's early method concentrated on the following principles: Liszt's advice about posture was that the body should be held straight, head bent backwards, not forward. He insisted on playing from the wrists and thus not engaging the arms and shoulders. To prevent the use of the forearm, he suggested the *hand-guide*. The pianist also should avoid any exaggerated movements. He considered any motions of the body, facial expressions and other gestures as having no value and not worthy of true artists. As regards the hand position, Liszt suggested a more flexible hand position, neither curved nor completely flat. "He does not hold his fingers curved because he says this position creates dryness and he has a horror of that. Neither does he hold the hands completely flat, but his are so limber and pliable that they maintain no definite fixed positions."³⁷ Liszt also advocated the student to practice the hands separately in order to achieve smoothness. He gave particularly emphasis on tone quality and in this respect resembles Chopin insistence on mastering the production of various tone colours. Liszt's shadings of sound "which form the true palette of musical colouring are ready in his hands to utmost perfection with no necessity of particular study as the moment when he summons them up."³⁸

Liszt also insisted on the accomplishment of evenness of execution. He believed that beginners should concentrate on five finger exercises rather on scales, so as not to develop any bad habits. Liszt is quoted as saying that: "the fourth finger is naturally weak and sometimes also the third, so we must listen attentively and correct them with great care."³⁹ This stands in contrast to Chopin's ideology, that one should not preoccupied with strengthening all fingers equally, since such attempt was impossible. Liszt also advocated a thorough knowledge of the musical repertoire and thus advised the student to sight-read frequently.

Liszt's great teaching career in Weimar took a different form. One of his greatest contributions to his students was his inspiration and excitement that he tried to pass to them. Amy Fay, Liszt's student recalls: "he develops the spirit of music in you."⁴⁰ He advocated his students to work with patience towards the achievement of their goal and not to take any shortcuts. This would have assured them definite progress. "You spoil everything if you want to cut corners. Nature itself works quietly. Do likewise. Take it easy. If conducted wisely, your efforts will be crowned with success. If you hurry, they will be wasted and you will fail."⁴¹ (Liszt to Valérie Boissier) Liszt was greatly loved and adored by his students. Amy Fay writes that it was indeed impossible not to adore him, "a person whose genius flashes out of him all the time..."⁴²

In terms of Liszt's rubato, its execution requires a different understanding than Chopin's. "Liszt's rubato is more a sudden, light suspension of the rhythm on this or that significant note, so that the phrasing will above all be clearly and convincingly brought out. While playing, Liszt seemed barely preoccupied with keeping in time, and yet neither the aesthetic symmetry nor the rhythm was affected."⁴³

Liszt's teaching method was quite different than Chopin's. The atmosphere and structure of Liszt's lessons stand in contrast to the intimate nature of Chopin's lessons. Both however, did not accept children or beginners; they made only an exception in cases of prodigies. Liszt's early teaching principles were based primarily on the development of technique and was not only until later that his lessons took a new form. This kind of change is not evident in Chopin's principles of teaching, who developed from his own instinctive and genius understanding of piano playing. Liszt's reputation as a concert pianist contributed also to his reputation as a teacher. Liszt trained great virtuosos and among his students are: Carl Tausig, Hans von Bülow, Moriz Rosenthal,

Alexander Siloti (teacher of Rachmaninov), Emil Sauer, Eugene d' Albert (husband of Terese Carreño), Stephan Thoman (teacher of Béla Bartók) Moritz Moszkowski and Rafael Jossefy.

Conclusion: The interpretation of Chopin's works

The knowledge of Chopin's style of playing and his advice and instructions as regards the art of piano playing can help us better interpret the composer's works. This was also the ultimate aim of this diploma work. I was fortunate when researching Chopin as pianist and teacher, to have many important sources in my hands. Chopin's students and his contemporaries, as well as the reviews of various critics from his time offer us invaluable information as concerns Chopin "the pianist" and Chopin "the teacher". Furthermore, Chopin's musical education and aesthetics enable us to understand Chopin as a musician and as a person. Unfortunately, we will never know exactly how Chopin performed, since we have no recording of his playing. We can only imagine his sound, gestures and expression. We do not know him personally as a teacher either, because we have never been taught by him. We can only use the reminiscences of his students and his own sketch for a method as a guide. I have tried however to deal with the material gathered from my research, objectively. Usually the opinions of different persons were agreeable. In the case of opposite opinions, both sides were represented and the conclusion drawn was based on my judgment of the situation. It is thus of great importance if I conclude this diploma dissertation with my thoughts on the interpretation of Chopin's works, based on my research.

The interpretation of a composer's work is always one of the most important tasks of a pianist, who needs to understand not only the structure of the work, its elements and details, but also to realize the composers intentions and what he wished to express through his music. This knowledge will contribute to a more reliable and expressive interpretation. Adam Harasiewicz, pianist and jury member of the Chopin piano competition in Warsaw in 2010, says about the interpretation of Chopin's compositions in his interview by John Allison in the nineteenth issue of the *Chopin express* periodical: "For Chopin you need a very special sound – it has to be soft and noble, and even the fortissimos need to be gentle. It has to be natural – that's what distinguishes real Chopin. And you have to give the impression that you're actually creating the music. You have to think about everything in advance and organize it, and then forget the organization and play with your heart. And of course you have to make a beautiful, singing sound. But that's not enough, and it has to be delivered with the right rubato, the imagination and fantasy. It's also very important to shade the intensity of the sound – as in a painter's palette."¹ Chopin's conception of pianistic technique is reflected in his compositional work. "In order to appreciate Chopin rightly, one must love gentle impressions, and have the feeling for poetry..."² (Review by the critic Menestrel after Chopin's concert in Pleyel's rooms in Paris in 1841) Chopin's ideal of interpretation was a beautiful tone, careful phrasing, simplicity and naturalness, "truthfulness and warmth of expression."³ Chopin disliked any exaggerations or extreme affection. "His precept was: *play as you feel*. But he hated the want of feeling as much as false feeling."⁴ (Mikuli/Niecks) Chopin believed that an expressive interpretation was the one that was spontaneous and natural, which derived from his own genius sense of improvisation. He disliked any accentuations⁵, believing that these took away the poetry from playing. On the matter of accentuation the *Wiener Theaterzeitung* reviews Chopin's first concert in Vienna in 1829: "he accentuates only gently, like a person conversing in the company of cultured people, avoiding the rhetorical aplomb considered indispensable amongst virtuosos."⁶ Chopin did not like any vulgar or course in music, and this would explain Chopin's love for the music of Mozart, because of its purity and sweetness.

Liszt relates that the environment, in which Chopin grew up, was filled with peace and accord, elements which he sought in his own life and subsequently expressed in the interpretation of his works. Madame Streicher, one of Chopin's students, explains the importance of simplicity in interpretation: "Simplicity is everything. [...] Whoever wants to obtain this immediately will never achieve it: you can't begin with the end. One has to have studied a lot, tremendously, to reach this goal; it's no easy matter."⁷

When interpreting Chopin's compositions it is also important to respect the score with all the details that it conveys; the dynamic and expression markings, the rests and accents. Krzysztof Komarnicki writes in his article "It doesn't pay to take liberties" in the eleventh issue of the *Chopin express* periodical: "It left me wondering more generally about the problems of approach to Chopin's music by the younger generation of pianists. Why don't young artists trust Chopin? Why do they ignore the rests and accents, a strategy that leads directly to caricature? Why, when the composer is trying to communicate something by means of the signs put down on paper? Those signs are not intended for the audience; the composer is trying to facilitate the difficult work of the pianist."⁸ Philippe Entremont, jury of the 2010 Chopin competition in Warsaw, also emphasizes the need for precision when reading the score. He also places careful attention to the choice of tempo and pedaling in Chopin's works. He finds a too rushed tempo and bad pedaling as being injurious to the overall performance⁹.

Another aspect of Chopin's music is the tempo rubato. Chopin explained to his students that the tempo rubato, should in no case disturb or interfere with the rhythmic sense and underlying pulse of the music, but rather it should be applied to the music naturally and fluently. The hand which has the accompaniment should be the conductor, so that the pianist can shape the melody freely and expressively.

Chopin was known for his ability to create the most subtle nuances of sound. Chopin had a beautiful, poetic sound on the piano. Nelson Freire mentions in his interview by Klaudia Baranowska in the third issue of the *Chopin express* periodical, that the task for the pianist is to create an "illusion of singing."¹⁰ However as regards dynamic, Chopin's lack of sonority as a pianist should not inhibit the pianist of today, from applying the highest dynamic (f, ff) on modern day pianos. We should respect Chopin's aesthetic of sonority, by applying the dynamics that he himself indicated on his compositions. One should bear in mind that the range of dynamic is only relevant to the whole structure of the composition; to the minimum sound and the maximum sound. "He abhorred banging a piano; his forte was relative, not absolute; it was based upon his exquisite pianos and pianissimos-always a waving line, crescendo and diminuendo."¹¹ (Hipkins)

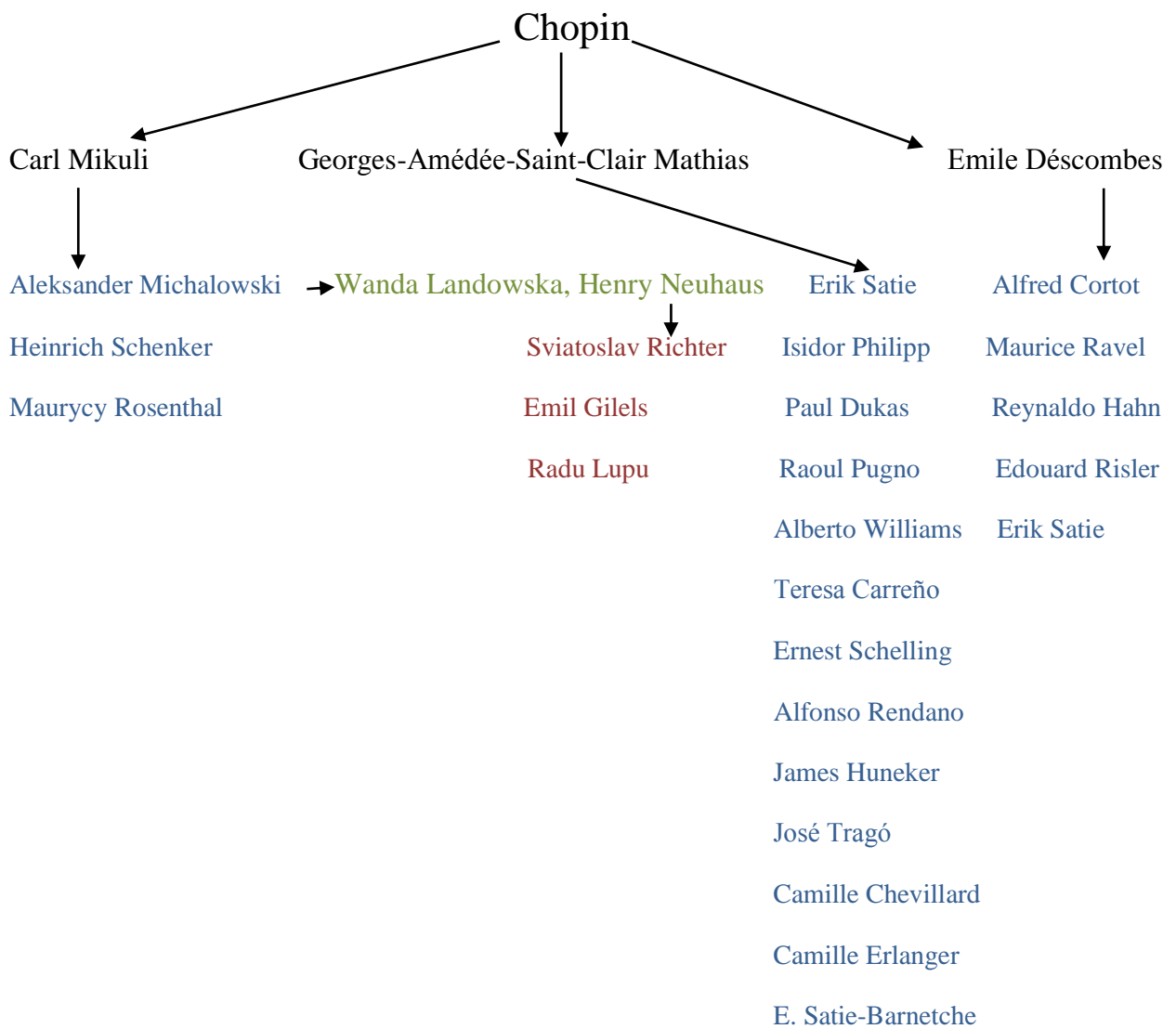
Chopin never played the same composition in the same manner. The reason for this was that the performances of his works were always spontaneous and based on the feelings created at the moment. These changes would be concerning the agogic, ornamentation, dynamic and pedaling of the composition. "He never played his works twice with the same expression, and yet the result was always ideally beautiful, thanks to the ever-fresh inspiration, powerful, tender or sorrowful. He could have played the same piece twenty times in succession, and yet you would still listen with equal fascination."¹² (Peru) Chopin's works can be interpreted in different ways. What remains important however, is whether or not the pianist is able to express the essence and spirit in Chopin's music.

The interpretation of Chopin's works requires a mastery of all technical difficulties, a beautiful tone quality, an understanding of the phrasing and agogic structure, and a strong sense of rhythm. Chopin's principles for studying the piano can serve as guide for the interpretation of his works. We can only however guess how Chopin would have played his compositions if he had at his disposal the modern piano, with its infinite possibilities of sonority. The pianist who studies Chopin's works can have as his or her aim a spontaneous and natural performance, which relies not only on a solid technique and the knowledge of Chopin's intentions regarding his compositions and perception of interpretation; but most importantly, it relies on the instinct and poetic intuition of the pianist.

Perhaps one of the most important elements of interpretation is sincerity. If the pianist manages to communicate truthfully what is meant to be expressed through Chopin's music, then the pianist has achieved his or her task. "Chopin's music is so multidimensional; everyone can find and demonstrate something different in it. But truth is the most important thing. In music, there's no place for insincerity and lies and unfortunately some pianists (I did not vote for them) are technically perfect, their playing seems wonderful, but it is insincere. My father used to say that it is the person first, then the artist, later the musician, and only finally comes the pianist. If someone is lying, they are neither a person nor an artist, but merely a pianist."¹³ (Fou Ts'ong, pianist and jury member of the Chopin piano competition in Warsaw in 2010.)

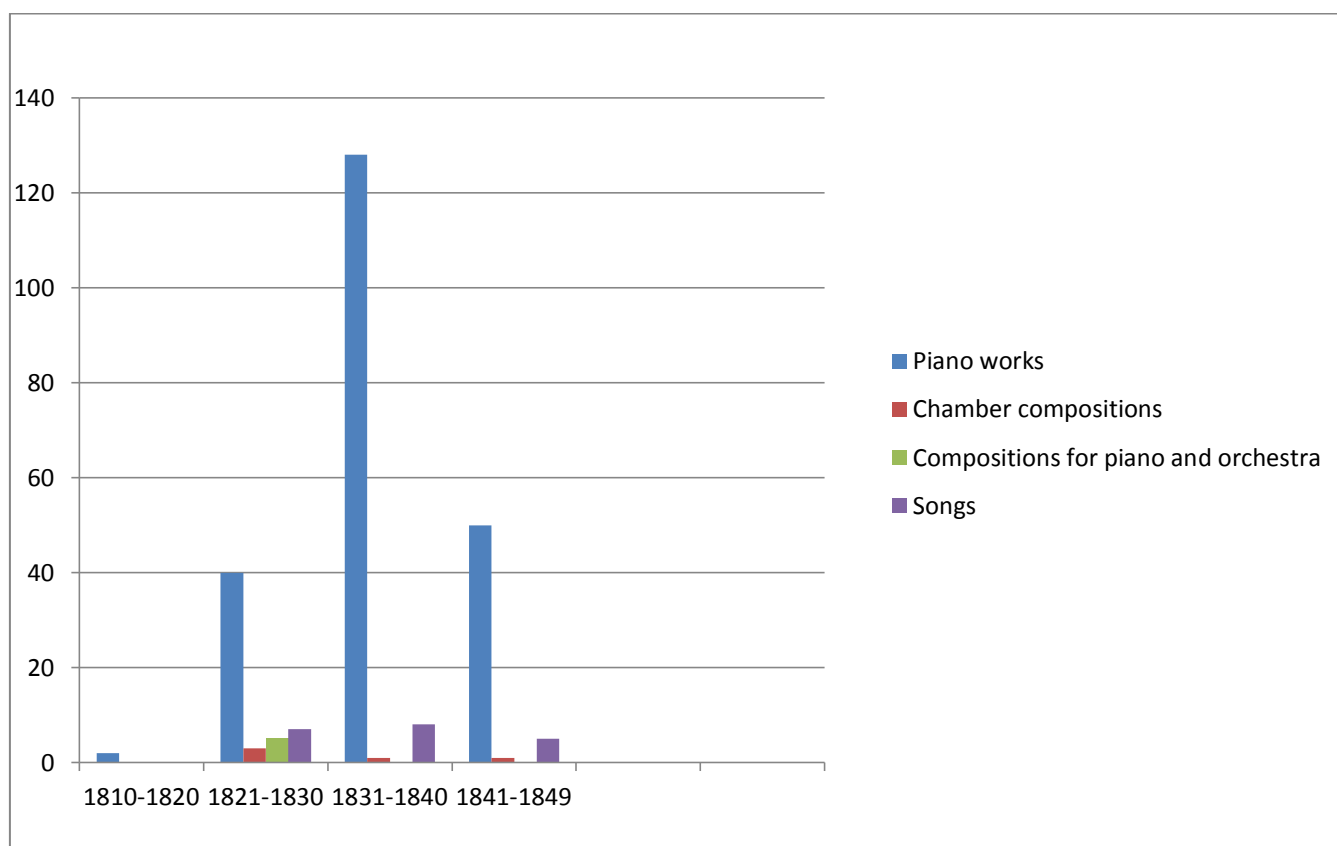
Appendices

I. Chopin's line of students



- Chopin's students
- Second generation of pianists
- Third generation of pianists
- Fourth generation of pianists

II. Chopin's compositions from 1810 until his death



This graph describes Chopin's compositions between 1810 until his death in 1849. The horizontal axis divides Chopin's compositional output into four decades: 1810-1820, 1821-1830, 1831-1840 and 1841-1849. The vertical axis represents the number of compositions written during a specific decade. In cases when there was more than one composition under the same Opus, (i.e. in the case of mazurkas, nocturnes, preludes, etudes, etc.) the compositions were counted separately and not as a group of compositions. In the case when compositions were composed during a long period of time, causing an overlap between decades, the last year of the completion of the compositions was chosen. The analytical details of Chopin's compositional output, for every five years, as well as the specific compositions which were written in the course of more than a year, can be seen further below.

This graph can help us understand Chopin's output as regards piano works, chamber compositions, compositions for piano and orchestra and songs. Chopin's most productive decade in terms of piano compositions was between 1831 until 1840. We can also comment that Chopin wrote his works for piano and orchestra only between 1821 until 1830, whereas he composed a few chamber compositions and songs throughout his life, even though his output is minimal.

The information about Chopin's compositions was taken from the *Polish Institute of Fryderyk Chopin* and from the book of Frederick Niecks *Chopin as a Man and Musician*.

1815-1820

Piano works: Polonaise in B flat major (Op. posthumous), Polonaise in G minor.

1821-1825

Piano works: Rondo in C minor Op.1, Polonaise in A flat major (Op. posthumous), Polonaise in G sharp minor, Waltz in C major.

1826-1830

Piano works: Piano Sonata in C minor Op.4, Rondo a la Mazur in F major Op.5, Three Mazurkas (C major, A minor, F major) Op.68, Waltz in B minor Op.69 no.2, Waltz in D flat Major Op.70 no.3, Three Polonaise Op.71, Three Ecossaise Op.72, Funeral March in C minor, Nocturne in E minor, Rondo in C major Op.73, Contredanse in G flat Major Op. posthumous, Lento con grand espressione in C sharp minor Op. posthumous, Mazurka in D major Op. posthumous, Polonaise in B flat minor Op. posthumous, Polonaise in G flat major Op. posthumous, Variations in A major souvenir de Paganini Op. posthumous, Variations in D major on T.Moore's song for four hands Op. posthumous, Variations in E major based on the air *Schweitzerbub* Op. posthumous, Waltz in E flat major Op. posthumous, Waltz in E major Op. posthumous, Waltz in E minor Op. posthumous, Andante dolente in B flat minor, Ecossaise in B flat Major, Mazurka in B flat major and G major, Variations in F major for four hands, Two Waltzes in A flat major, Waltz in C major, Waltz in E flat major and Waltz in D minor *LA partenza*.

Chamber compositions: Introduction and Polonaise in C major for piano and cello Op.3, Trio in G minor Op.8, Variations in E major on theme *Non piu mesta* from Rossini's Cinderella Op. posthumous, for piano and flute.

Compositions for piano and orchestra: Variations in B flat major on the theme *Là ci darem la mano*, Op.2, Concerto for piano and orchestra in E minor Op.11, Fantasia on polish airs, Op.13, Rondo a la Krakowiak Op.14, Concerto for piano and orchestra in F minor Op.21

Songs: *The maiden's wish*, Op.74, no.1 (words by Witwicki), *Drinking song*, Op.74, no.4 (words by Witwicki), *A Maiden's love*, Op.74, no.5 (words by Witwicki), *Remembrance*, Op.74, no.6 (words by Mickiewicz), *The messenger*, Op.74, no.7 (words by Witwicki), *Before the battle*, Op.74, no.10 (words by Witwicki), *Charms* Op. posthumous (words by Witwicki)

1831-1835

Piano works: Five Mazurkas Op.6, Four Mazurkas Op.7, Three Nocturnes Op.9, Twelve Etudes Op.10, Variations in B flat major Op.12, Three nocturnes Op.15, Rondo in E flat major Op.16, Four Mazurkas Op.17, Waltz in E flat major Op.18, Bolero in A minor Op.19, Scherzo in B minor Op.20, Ballade in G minor Op.23, Waltz in A minor Op.34 no.2, Fantasie Impromptu Op.66, Waltz in A flat Major Op.69 no.1, Waltz in G flat Major Op.70 no.1, Cantabile Op. posthumous, Mazurka in B flat major Op. posthumous, Mazurka in C major Op. posthumous, Mazurka in A flat major Op. posthumous, Mazurka in D major (second version) Op. posthumous, Presto con leggerezza in A flat major Op. posthumous.

Chamber compositions: Grand duo Concertant E major for piano and cello in E major.

Songs: *Troubled waters* Op.74, no.3 (words by Witwicki), *The return home* Op.74, no.15 (words by Witwicki), *Lithuanian song* Op.74, no.16 (words translated by L. Osinki)

1836-1840

Piano works: Grand duo Concertant in E major (version for four hands), Andante Spianato & Grande Polonaise in E flat Major Op.22, Four Mazurkas Op.24, Twelve Etudes Op.25, Two Polonaises Op.26, Two Nocturnes Op.27, Twenty Four Preludes Op.28, Impromptu in A flat major Op.29, Variation in E major From Hexameron, Four Mazurkas Op.30, Two Nocturnes Op.32, Scherzo in B flat minor Op.31, Four Mazurkas Op.33, Waltz in A flat major Op.34 no.1 and waltz in F major Op.34 no.3, Piano Sonata in B flat minor Op.35, Impromptu in F sharp Major Op.36, Two Nocturnes Op.37, Ballade in F major Op.38 no.2, Scherzo in C sharp minor Op.39, Two Polonaises Op.40, Four Mazurkas Op.41, Waltz in A flat major Op.42, Andantino in G minor (*Spring* in transcription for piano solo) Fugue in A minor Op. posthumous, Sostenuto in E flat major Op. Posthumous, Trois Nouvelles Etudes, Mazurka in A minor *Emile Gaillard*.

Songs: *Spring*, Op.74, no.2 (words by Witwicki), *My delight*, Op.74, no.12 (words by Mickiewicz), *The Ring*, Op.74, no.14 (words by Witwicki), *Poland's dirge* Op.74, no.17 (words by Witwicki), *There is no need*, Op. posthumous (words by Zaleski)

1841-1845

Piano works: Tarantella in A flat major Op.43, Polonaise in F sharp minor Op.44, Prelude in C sharp minor, Allegro de concert in A major Op.46, Ballade in A flat Major Op.47, Two Nocturnes Op.48, Fantasy in F minor Op.49, Three Mazurkas Op.50, Impromptu in G flat major Op.51, Ballade in F minor Op.52, Polonaise in A flat Major Op.53, Scherzo in E major Op.54. Two Nocturnes Op.55, Three Mazurkas Op.56, Berceuse in D flat Major Op.57, Piano Sonata in B minor Op.58, Three Mazurkas Op.59, Waltz in F minor Op.70 no.2, Allegretto Op. posthumous, Andantino in D minor Op. posthumous, Moderato in E major Op. posthumous, Prelude in F major Op. posthumous, Mazurka in A minor *Notre temps*.

Songs: *My beloved* Op.74, no.8 (words by Zaleski), *United by death* Op.74, no.11 (words by Zaleski), *Melancholy* Op.74, no.13 (words by Zaleski)

1846-1849

Piano works: Polonaise Fantasie in A flat Major Op.61, Two Nocturnes Op.62, Barcarolle Op.60, Three Mazurkas Op.63, Three Waltzes Op.64, Four Mazurkas Op.67, Mazurka in F minor Op.68 no.4, Gallop in A flat major (marquis) Op. posthumous, Largo in E flat Major Op. posthumous, Nocturne in C minor Op. posthumous, Waltz in A minor Op. posthumous.

Chamber works: Sonata for piano and cello Op.65

Songs: *Onward* Op.74, no.9 (words by Krasiński), *Veni Creator* for voice and organ.

The compositions written over the course of a year or more:

Five Mazurkas Op.6 and four Mazurkas Op.7 (1830-1831), Etudes Op.10 (1829-1832), Three Nocturnes Op.15 (1830-33), Rondo in E flat major Op.16 (1829-1833), Grand duo Concertant in E major for four hands (1833-1838), Four Mazurkas Op.17 (1830-1833), Andante Spianato &

Grande Polonaise in E flat Major Op.22 (1830-1836), Four Mazurkas Op.24 (1833-1836), Two Polonaises Op.26 (1831-1836), Two Nocturnes Op.27 (1833-1836), Twenty Four Preludes Op.28 (1831? 1838-1839), Four Mazurkas Op.30 (1835-1837), Scherzo in B flat minor Op.31 (1835-1837) Waltz in A flat major Op.34 no.1 (1835-1838), Polonaise in F sharp minor Op.44 (1840-1841), Barcarolle Op.60 (1845-1846), Polonaise Fantasie in A flat Major Op.61 (1845-1846) Allegretto Op. posthumous (1829-1831) Variations in D major on T. Moore's song for four hands (1824-1826) Variations in E major on the theme *Non piu mesta* from Rossini's Cinderella (1824-1830) Variations in E major on the *Schweitzerbub* (1822-1826) Mazurkas in B flat major & G major (1825-1826), Mazurka in A minor *Notre temps* (1839-1841).

III. Index of names

Cheriemietieff, Countess Elizavieta Sergueïevna was a Russian aristocrat who was introduced to Chopin by Marie de Krudner, a student of Chopin. Elizavieta Cheriemietiff spent the winter of 1842-1843 in Paris and during that time she received twelve lessons from Chopin. She studied with Chopin some of Clementi's music, a Beethoven sonata, nocturnes and preludes of Chopin. She writes about him in her Journal, dated November 17 1842: "His playing is out of this world, something airborne, misty: one imagines angels when listening to this music." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.162)

Courty, Mme de. Even though there is little information about this student, she describes her experiences of her lessons with Chopin in a letter addressed to Louis Aguettant, who later published it in his chapter on Chopin in his book *La musique de piano des origines à Ravel*, (Paris 1954). In her letter, Chopin's advice on naturalness and simplicity are regarded as an essential part for piano playing.

Cramer, John Baptist (1771-1858) was born in Germany and was a pupil of Clementi. He was a great piano player, known for his evenness in execution, his expressive touch and his legato. He was also a prolific composer. His studies are still used nowadays by young pianists when improving their technique.

Czartoryska, Princess Marcelina (1817-1894) from a Polish aristocratic family, was one of Chopin's students. She was originally a student of Czerny in Vienna before studying with Chopin in Paris. "Her contemporaries -from Liszt and Delacroix to the critics of the *Revue et gazette musicale de Paris* –unanimously acclaimed her playing as the most faithful reflection of her teacher's." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.163) Chopin frequently played in the princess' salon in the Hotel Lambert, a meeting point of the Polish nobility and community of artists. Marcelina Czartoryska took care of Chopin after his return from Great Britain and was by his death-bed during his last days. Czartoryska did not have a career as a pianist, even though she was one of the most talented students of Chopin, because her position forbade her from doing so. She did not teach piano either, but passed on her tradition to Natalia Janotha- a Polish pianist known for her interpretation of Chopin and a former student of Clara Schumann - and A. Michalowski, a teacher of Wanda Landowska and Heinrich Neuhaus. Her reminiscences of Chopin's teaching were compiled into a booklet published by Polish pianist Cecylia Działyńska in Poznań in 1882.

Déscombes, Emile (1829 – 1912) was a French pianist, who studied with Chopin. He taught at the Paris Conservatory, where his students included Maurice Ravel, Erik Satie, Alfred Cortot and others.

Dubois, Camille O'Meara (1830-1907) was one of Chopin's best students, who took up a professional career. She was originally a student of Kalkbrenner and later of Chopin's for five years (1843-1848). Her reminiscence of Chopin's teaching and her own printed scores of Chopin give us an invaluable insight to Chopin's interpretation of his music. She continued her teacher's tradition. Paderewski visited Camille Dubois in 1890 and said that she was "a mother to all the pianists in the best Parisian society." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.164) Marmontel also writes about her: "Mme Dubois [...] is also one of his

favourite pupils, among those whose talent has best preserved her teacher's most characteristic traditions and methods.”(Marmontel Antoine, *Les Pianistes célèbres*, p.7)

Filtsch, Carl (1830-1845) was one of the most promising and talented students of Chopin. His first teacher was Friedrich Wieck and then August Mittag (one of Thalberg's teachers). Filtsch came to Paris in the end of November 1841 and received an average of three lessons weekly from Chopin from December 1841 until April 1843. It is said that Filtsch's personality and artistic gifts resembled those of Chopin. The Viennese *Der Humorist* from 1843 quotes Chopin's words: “Mon Dieu, quel enfant! Never has anybody understood me like this child, the most extraordinary I have ever encountered. It's not imitation, it's an identical feeling, instinct, which makes him play without thinking, with all simplicity as if it could not be any other way.” (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.142) Filtsch died in Venice from an unknown illness when he was fifteen years old, after a series of successful concerts in London, Vienna and Paris.

Fontana, Julian (1810-1869) was a Polish pianist and composer. He was a fellow student of Chopin in high school and then they studied together in Elsner's class of composition at the Warsaw Conservatory. From 1836 until 1841 Fontana copied Chopin's manuscripts and was in charge of dealing with the publishers. We are grateful to him for publishing Chopin's posthumous works even though this contradicted Chopin's formal wish.

Franchomme, Auguste Josef (1808-1884) was a French cellist and composer. He and Chopin were close friends. They composed together the *Grand duo Concertant for cello and piano* in 1832. Chopin dedicated to Franchomme his cello sonata Op.65.

Gretsch, Emilée née von Timm (821-1877). (Twice married; originally Madame von Bülow and later Madame von Gretsch). She was one of Chopin's students during her stay in Paris between the years 1842 until May 1844. She received thirty-three lessons from Chopin and studied with him the works of Bach, Beethoven and his own works. Her letters to her father (only part of the correspondence survived) give us an insight into Chopin's manner of teaching. Emilée Gretsch did not perform in public, but played only in private circles.

Gutmann, Adolf (1819-1882) was one of the first pupils of Chopin and one of his favourites. Chopin dedicated his Scherzo Op.39 to him. Gutmann came to know Chopin more intimately than his other students. Gutmann's playing however differed from his teacher's playing. According to Michalowski “he never took account of his teacher's tastes, slashing and thumping the piano unconcernedly.” (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.166) Gutmann gave several concerts in Paris and between the years 1845-1846, he made concert appearances in Dresden, Warsaw, Berlin and St. Petersburg. He later decided to devote himself entirely to composition.

Gyrowetz, Adalbert (1762-1850) was a composer of Czech origin. He was born in České Budějovice and took his first lessons in music by his father, who was a choirmaster in Budweis' Cathedral. He studied law in Prague, but at the same time continued his lessons in music. He became an employee of the court of Franz von Fünfkirchen in Brno. In 1785 he moved to Vienna, where he met with Mozart. During the years 1786-1793 he travelled to Paris, Italy and London, where he met with Haydn. Gyrowetz was a prolific composer. His works include operas, more than sixty symphonies, string quartets, trios and many other compositions.

Hallé, Sir Charles (1819-1895) was a German pianist, teacher, composer and conductor. He studied with Osborne under the supervision of Kalkbrenner. He met Chopin when he went to Paris in 1836. Even though he was never a student of Chopin, he listened to Chopin's playing both in public and in private. Thus, his reminiscences of Chopin's playing are valuable.

Harder, Maria Alexandrowa von (after 1833-1880) was one of Chopin's students from the autumn of 1847 until Chopin's departure for London in April 1848. She was advised by Meyerbeer to take lessons with Chopin. The latter originally refused to take her as a student, but Harder's talent charmed Chopin, who ended up giving her almost daily lessons.

Hartmann, Caroline J.C Hadden (1808-1834), born in Münster Germany, was one of Chopin's most talented pupils and received lessons from him after her arrival in Paris in 1833. She however died prematurely a year later.

Herz, Heinrich (1803-1888) was an Austrian pianist and graduate of the Paris Conservatory, where he later taught. He studied with Victor Dourlen and Anton Reicha. His brother **Jacques Herz**, a pianist and teacher himself, also studied at the Paris Conservatory. Heinrich Herz gave many tours as a pianist and toured the United States between 1845 and 1851.

Hiller, Ferdinand (1811-1885) was a student of Hummel. He was a great pianist, composer and musician. He was even the conductor of the Leipzig Gewandhaus concerts. He moved in the same intellectual cycle as Chopin and was friend with many composers including Mendelssohn, Liszt, Schumann, Berlioz, Cherubini, Rossini and others.

Javurek, Joseph was a composer and professor at the conservatory and a friend of the Chopin family.

Kurpinski, Karol (1785-1857) was a Polish conductor, composer and pedagogue. "Kurpiński was one of the most talented Polish composers before Chopin and helped to lay the foundations of a national style and prepared the ground for Polish music of the Romantic period." (Polish Music Centre) He was born in Włoszakowice and learnt to play the violin and organ from his father. In 1797 he took the post of organist in Sarnow. Three years later, he became the second violin of the court ensemble of Feliks Polanowski. During this time he became acquainted with the Italian and German opera music. In 1810, he settled in Warsaw and took the post of second conductor of the opera of the National Theater, the first being Josef Elsner (Chopin's teacher in composition). Kurpinski became the principle conductor in 1824 and held that post until 1840. He was also a music teacher at the National Theatre's school of drama and at the Warsaw School of Music and Dramatic Arts. In 1819 the tsar Alexander I appointed him Kappelmeister of the court. In 1820 Kurpinski established the first Polish music magazine, the weekly *Tygodnik Muzyczny*. Except from his opera productions, he conducted nearly all of Warsaw concerts. He was the conductor of Chopin's first performance of his piano concerto in F minor on March 17 1830. He was a composer of orchestral music, chamber music, piano works, songs, operas, cantatas and sacred music.

Lenz, Wilhem von (1809-1883) was a Councilor of State to the Russian imperial court and an amateur musician. He studied piano for some time with Liszt, who introduced him later to Chopin in the beginning of October 1842. Lenz received an average of two lessons weekly. Lenz provides us with many details of his lessons with Chopin and especially regarding the composer's instructions about the interpretation of his works. Lenz's lessons with Chopin proved

to be not only occasions for pianistic development but also for conversations regarding the aesthetics of music.

Marmontel, Antoine-Francois (1816-1898) was a pianist and teacher of important pianists in the Paris conservatory, such as: Bizet, Albeniz, Debussy, and others. Even though he was not a student of Chopin himself, he frequently heard Chopin's performances. He published four volumes of selected compositions by Chopin.

Mathias, Georges-Amedee-Saint-Clair (1826-1910) was a pianist, composer and teacher, of German and Polish origin. A child prodigy, his genius-according to Clara Wieck-could be compared to Liszt. He studied with Kalkbrenner and later with Chopin from around 1838-39. Mathias remained Chopin's student for five years and perhaps more, thus profiting from Chopin's instruction for a long time. From 1862 onwards he taught at the Paris Conservatory and it is said that he carried on Chopin's tradition. Among his most important students are: Isidore Philippe, Raoul Pugno. Mathias also influenced to a lesser extent Ernest Schelling and Teresa Carreño.

Mikuli, Carl (1819-1897) was a Polish-Armenian pianist, composer and teacher. He arrived in Paris in 1844 with the expectation of studying with Chopin. He toured Eastern Europe and gave many successful concerts before settling in Lwów in 1858, where he was the director of the Conservatory there. His preface to Chopin's compositions constitutes one of the most important sources of Chopin's teaching principles. He was a teacher of Aleksander Michalowski (two of Michalowski's students were Wanda Landowska and Henry Neuhaus), Heinrich Schenker, Maurycy Rosenthal and Raoul Koczalski. In this way, Mikuli tried to hand down Chopin's tradition.

Orda, Napoléon (1807-1883) was a Polish-Lithuanian pianist, teacher and composer who settled in Paris in 1833 and took lessons from Chopin in the subsequent years. He was also an artist and his sketches of the landscape and architecture of European countries are of great historical value.

Peru, F.Henry (1829/1830?-1922) was a composer and pianist, who after studying with Kalkbrenner he continued his studies with Chopin in 1847. There is however a debate whether Peru's claim of being a student of Chopin is actually true. The reason being that there is no verified claim from any of his contemporaries mentioning the name Peru. It is also possible that Peru used his claim to promote his concerts and the publication of his works. However his student Ludwika Ostrzyńska does not doubt the truthfulness of Peru's claim. Her reminiscences of her teacher seem to conform with Chopin's teaching principles and aesthetic. Nevertheless, Peru's memoirs should be read with some reservation or perhaps caution.

Peruzzi, Countess Elise, née Eustafiew of Russian origin, was acquainted with Chopin around 1836 and took lessons from him. She had great skills in sight reading and also improvisation and together with Chopin they often played duets and compositions written for two pianos. She played twice in matinées both of Chopin's piano concertos. G. Chouquet tells to Chopin's biographer Frederick Niecks that Countess Elise Peruzzi "had no less talent than the Princess Marcelina Czartoryska. I heard her at Florence in 1852, and I can assure you that she played Chopin's music in the true style and with all the unpublished traits of the master." (Frederick Niecks, *Chopin as a Man and Musician*, p.482)

Potocka, Delfina, née Komar (1807-1877) was a Polish countess and student of Chopin. She was admired for her soprano voice and beauty. Chopin dedicated to her his concerto Op.21 and the waltz Op.64 no.1. Delfina Potocka sung to Chopin two days before his death the B minor Largo, *Dignare Domine*, from Händel's *Te Deum*.

Richiards, Henry-Brinley (1817-1885) was a Welsh composer who with the patronage of the Duke of Newcastle, was able to study in the Royal Academy of Music in London, where he later taught. He was according to Frederick Niecks, Chopin's student for a short time during his visit to Paris. Richiards received lessons from Chopin probably in 1839 after Chopin's return from Majorca. He studied one of Chopin's books of the etudes and Chopin helped him with the publication of his first work by correcting it. Richiards was regarded the greatest piano player in his country and won reputation as a piano teacher. Among his works include many choral works, piano works, and other.

Roche, Emily, née Moscheles (1827-1889) was the daughter of pianist Ignaz Moscheles. She was taught to play the piano by her father and met Chopin in the autumn of 1839, when they visited Paris. She heard Chopin play at the house of her uncle Auguste Leo his studies and preludes. Moscheles writes, after their visit to Chopin's house some days later, that Emily was impressed by the Prelude in A flat major Op.2, no.17. In 1848 Moscheles asked Chopin to teach his daughter, who probably received around ten to twelve lessons. Emily had many scores of Chopin in her possession and was very fond of these compositions. (Eigeldinger Jean-Jacques, *Chopin teacher and pianist as seen by his pupils*, p.177) She was also the student of Stephen Heller in Paris in 1843 and in 1848 she also took some lessons with Hallé.

Roubaud, Marie, née de Gournand (1822-1916/17) of French decent was born in St. Petersburg. She originally studied with Osborne (student of Kalkbrenner) and in the winter of 1847-1848 she received eighteen lessons from Chopin. It is documented that she appeared in public twice with great success. However, after Chopin's death, she rarely made any concert appearances. She particularly remembers that: "Chopin paid special attention to sound quality and legato, did not write annotations on the score, and always demonstrated at the piano." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.178)

Rozières, Marie de (1805-1865) was a piano teacher in Paris. She received free lessons from Chopin in exchange to the lessons she gave to George Sand's daughter Solange. She grew close to Chopin and they were neighbours in the Cité d'Orléans. "At that time nobody possessed better than her the Chopin tradition, her playing was special and admirable." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.280)

Rubio, Vera, née de Kologrivoff (1816-1880) from Russia, was a great pianist and took lessons from Chopin around the years 1842-1846. She became his assistant in 1846 and again in 1849, in the course of which she taught Jane Stirling.

Schiffmacher, Joseph (1827-1888) was a composer, pianist and teacher from Alsace, a small French region. He was Chopin's student around 1847. Among Schiffmacher's students was André Gide, who later wrote *Notes sur Chopin*.

Sloper, Lindsay is mentioned by Frederick Niecks, as one of Chopin's students. He was from England and stayed in Paris between 1841 until 1846. With Moscheles' letter of recommendation, it was easier for Sloper to approach Chopin and for the latter to accept him as

student. Niecks writes that Chopin told Sloper to come for a lesson as often as he liked at eight o'clock in the morning. Lindsay Sloper also mentioned to Niecks that Chopin declined any payment for the lessons. Lindsay probably received these lessons after Chopin's settlement in his new home in the Cite d'Orleans in 1842.

Solange, Clésinger (1828-1899) was the daughter of George Sand and Casimir Dudevant. Chopin was Solange's teacher during the summer, which they spent in Nohant, between the years 1839-1845. Chopin was actually substituting Solange's teacher Marie de Rozières. Solange felt a great affection for Chopin and her feelings were mutual, since Chopin took her side during the quarrels with her mother about her marriage to Clésinger. "A lazy and mediocre student, Solange seems nonetheless to have inherited something of her mother's musical sensitivity." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.280)

Soliva, Carlo Evasio (1791-1853) was a composer, teacher and conductor of Swiss-Italian origin. A contemporary of Rossini, he composed many operas drawing inspiration from Mozart. He attended the conservatory in Milan and conducted many operas in *La Scala* Theater. Originally he was very successful, but as Rossini's reputation grew stronger, Mozart's operas ceased to be performed. Soliva seeing no future in this style of composing operas, decided to dedicate himself to other genres and continued conducting and teaching. He spent his life in Warsaw, Switzerland, Russia and finally in Paris where he died at the age of sixty-two. In Warsaw he met with Chopin, where he conducted Chopin's E minor Concerto in October, 1830.

Stirling, Jane Wilhelmina (1804-1859) from Scotland, was a student of Chopin after the year 1843 or 1844. We are not able to tell for sure the year of their meeting, even though we can assume from the autograph of the Nocturnes Op.9, which Chopin dedicated to her in 1844, that it was probably around this time. The same year saw also the dedications to her of Chopin's Nocturnes Op.55 and Mazurkas Op.56. Vera Rubio became her teacher in 1849 and then Jane Stirling continued her lessons with Tellefsen. She was one of the most dedicated students of Chopin, and as Eigeldinger comments the "first Chopin musicologist". She preserved the complete works of her teacher (Original French Edition) and after his death she bought most of his estate, carefully sorting out his valuable objects, autographs, letters and drawings. She also supervised Clésinger's monument of Chopin in Père-Lachaise cemetery in Paris and argued with Fontana about the publication of Chopin's posthumous works.

Stoepel, Dr. Francois was a composer and author of many theoretical works and instruction books. He came to Paris in 1829.

Streicher, Friederike, née Müller (1816-1895) was one of the most professional students of Chopin. She came from Vienna to Paris in 1839, bringing with her a letter of introduction from Countess Appony, with the sole purpose of becoming a student of Chopin. She took lessons from him twice a week until the spring of 1841. She was talented and quite advanced, since Chopin handed her in the beginning with his etudes and preludes. She however gave up her career after her marriage in 1849 to J.B.Streicher, the famous manufacturer of Viennese pianos. The *Revue et Gazette musicale de Paris* writes about her performance in May 1, 1842: "This young Lady combines in her elegant playing the beauties and all the depth universally acknowledged in her great teacher." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.182) Streicher's diaries of the years 1839, 1840 and 1841 provide an interesting read of her

recollections regarding Chopin's lessons. Extracts from these diaries are quoted in F.Niecks' book *Chopin as a Man and Musician*.

Strelezki, Anton (1859-1907) was a student of Carl Tausig and Nicolas Rubinstein. He met with Liszt in 1869 and was his pupil for a few months.

Tellefsen, Thomas Dyke Acland (1823-1874) from Norway came to Paris in 1842 and became a student of Chopin two years later, receiving three lessons weekly, of which two were free of charge. He came from a musical family and originally took lessons with a pupil of Kalkbrenner and then with Kalkbrenner himself in the beginning of 1843. He was one of the copyists of Chopin's compositions and together with Mikuli attended Reber's composition class. Tellefsen recalls that before Chopin's death the latter entrusted him with the completion of his piano method, which however Tellefsen never published or completed. Chopin also wished that Tellefsen would teach the daughter of his sister Ludwika Jedrzejewicz. Tellefsen performed as a concert pianist between the years 1850-1860 and he also worked as a piano teacher in Paris. He also taught Jane Strirling for a short time after Chopin's death. The *Revue et Gazette musicale de Paris* writes on May 3 1851: "Tellefsen has inherited the master's tradition and has become imbued with his spirit. His style is moulded on that of the master with whom he felt close affinities of sentiment and soul." (Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.185)

Thun-Hohenstein, Count Bedřich (1810-1881) from Bohemia arrived with his parents and four brothers and sisters in Paris in 1834. Chopin met the family at the home of Thomas Albrecht, the secretary of the Saxon Embassy. Chopin gave lessons to three of the children. Anna and Juža received lessons between October to November and Thun-Hohenstein received around twenty lessons from the end of November 1834 until March 1835 for one hour every week. Chopin visited the family at their château in Děčín in 1835.

Viardot, Pauline, née Carcía (1821-1910) was the daughter of the Spanish singer and teacher Manuel García and the sister of Maria Malibran, who was one of the singers of the Théâtre Italien who greatly impressed Chopin when he first arrived in Paris. As a child Pauline Viardot studied for two years with Liszt who saw her as a future virtuoso pianist. She never received any official lessons from Chopin, but most probably pianistic advice, especially during her summer visits to Nohant in 1841-43 and in 1845. Pauline Garcia and Chopin grew closer together through their love of Mozart, *Bel canto* and Spanish folk music and they spent time sight-reading favourite composers. Pauline Viardot participated as a singer in Chopin's Parisian concert in 1842. She also adapted French and Spanish lyrics to some of Chopin's mazurkas, which she sang in London.

Zaleska, Zofia, née Rosengardt (1824-1868) from Warsaw arrived in Paris in 1843. She married the Polish poet Bodhan Zaleski. She received approximately ten lessons from Chopin from November 1843 until March 1844.

IV. Notes to Chapters

Introduction

¹ *Chopin Express*, (Issue 4, October 2010) Article by Tomasz Zadroga “It all depends on us.”

² Wierzynski Casimir, *The life and death of Chopin*, p.10

³ Chopin Frédéric, *Chopin's letters*, p.155

⁴ *Ibid*, p.161

⁵ Adamowska Antonina Szumowska, *An appreciation of Chopin*, Polish music journal (Volume 3, No.2, Winter 2002)

⁶ *Chopin Express*, (Issue 16, October 2010) Article by Jeremy Nicholas “Chopin in concert”.

Chapter 1

¹ Franz Liszt relates in his book *Life of Chopin*, how Chopin's family environment helped shape his character. Liszt writes: “The habits in which Chopin grew up, in which he was rocked as in a from-strengthening cradle, were those peculiar to calm, occupied and tranquil characters. These early examples of simplicity, piety, and integrity, always remained the nearest and dearest to him.” (p.85)

² Niecks Frederick, *Chopin as a Man and Musician*, p.11

³ Karasowski is quoted in Frederick Nieck's book, *Chopin as a Man and Musician*, p.44

⁴ Chopin Frédéric, *Chopin's letters*, p.69

⁵ *Ibid*, p.41

⁶ *Ibid*, p.72

⁷ *Ibid*, p.70

⁸ *Ibid*, p.100

⁹ Niecks Frederick, *Chopin as a Man and Musician*, p.124

¹⁰ Chopin Frédéric, *Chopin's letters*, p.148

¹¹ *Ibid*, p.148-149

¹² *Ibid*, p.154

¹³ *Ibid*, p.160-161

¹⁴ Niecks Frederick, *Chopin as a Man and Musician*, p.206

¹⁵ *Ibid*, p.169

¹⁶ *Ibid*, p.310

¹⁷ Lapis lazuli is a semi-precious stone of vivid blue colour.

¹⁸ Chopin Frédéric, *Chopin's letters*, p.185

¹⁹ Niecks Frederick, *Chopin as a Man and Musician*, p.326

²⁰ Chopin Frédéric, *Chopin's letters*, p.186

²¹ *Ibid*, p.188

²² Niecks Frederick, *Chopin as a Man and Musician*, p.349

²³ Extract from George Sands' correspondence as it is given in Chopin's biography by the Polish Institute of Fryderyk Chopin.

²⁴ Extract from Sands' correspondence as it is given in Chopin's biography by the Polish Institute of Fryderyk Chopin

²⁵ Niecks Frederick, *Chopin as a Man and Musician*, p.438

²⁶ Chopin Frédéric, *Chopin's letters*, p.284-285

²⁷ Extract from Delacroix's correspondence as it is given in Chopin's biography by the Polish Institute of Fryderyk Chopin.

²⁸ Liszt Franz, *Life of Chopin*, p.111

²⁹ Extract from Heine's recollections as it is given in Chopin's biography by the Polish Institute of Fryderyk Chopin.

³⁰ Chopin Frédéric, *Chopin's letters*, p.337

³¹ *Ibid*, p.342

³² Liszt Franz, *Life of Chopin*, p.114

³³ Chopin Frédéric, *Chopin's letters*, p.399-400

³⁴ *Ibid*, p.402

³⁵ *Ibid*, p.403

³⁶ Extract from Pauline Viardot's correspondence as it is given in Chopin's biography by the Polish Institute of Fryderyk Chopin.

³⁷ Extract from Grzymalas' recollections as it is given in Chopin's biography by the Polish Institute of Fryderyk Chopin.

³⁸ Chopin Frédéric, *Chopin's letters*, p.420

Chapter 2

- ¹ Liszt Franz, *Life of Chopin*, p.15
- ² This categorization of Chopin's works is taken from the Polish Institute of Fryderyk Chopin.
- ³ This review is taken from Chopin's biography as it is given in the *Polish Institute of Fryderyk Chopin*.
- ⁴ Niecks Frederick, *Chopin as a Man and Musician*, p.441
- ⁵ Ibid, p.441
- ⁶ Liszt Franz, *Life of Chopin*, p.51
- ⁷ This translation is taken from the online European dictionary: www.eudict.com, and accessed on February 21, 2011.
- ⁸ Liszt Franz, *Life of Chopin*, p.50-51
- ⁹ Ibid, p.98
- ¹⁰ This review is taken from Chopin's biography as it is given in the *Polish Institute of Fryderyk Chopin*.
- ¹¹ Láng Paul Henry, *Music in Western civilization*, p.814

Chapter 3.1

- ¹ Liszt Franz, *Life of Chopin*, p.91
- ² Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.385
- ³ Ibid, p.74
- ⁴ Ibid, p.75
- ⁵ Schoenberg Harold T, *The Great Pianists from Mozart to the present*, p.154
- ⁶ Politoske Daniel T, *Romantic piano music*, p.247
- ⁷ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.74
- ⁸ Schoenberg Harold C, *The great pianists from Mozart to the present*, p.146
- ⁹ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.404
- ¹⁰ Ibid, p.147
- ¹¹ Ibid, p.16
- ¹² In Marmontel's collection of "*silhouettes et Medaillons*" of "*Les Pianistes celebres*" Kalkbrenner played with a perfect independence of fingers, but with the exclusion of any action of the wrist, forearm and arm. He was a dazzling virtuoso, but lacked in expression and communicative warmth. (Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.203-204)
- ¹³ Niecks Frederick, *Frederick Chopin as a Man and Musician* p.204
- ¹⁴ Ibid, p.16-17
- ¹⁵ Ibid, p.76
- ¹⁶ Wierzynski, *Life and Death of Chopin* p.152
- ¹⁷ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.206
- ¹⁸ Chopin Frédéric, *Chopin's letters*, p.76-77
- ¹⁹ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.77
- ²⁰ Ibid, p.597
- ²¹ Ibid, p.406
- ²² Ibid, p.635
- ²³ Ibid, p.634

Chapter 3.2

- ¹ Wierzynski Casimir, *The Life and Death of Chopin*, p.9
- ² Einstein Alfred, *Music in the Romantic Era-A history of musical thought in the 19th century*, p.215
- ³ Mikuli's preface to Chopin's Preludes and Etudes. (Dover publications, Mineola, New York)
- ⁴ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.419
- ⁵ Liszt Franz, *Life of Chopin*, p.94
- ⁶ Ibid, p.414
- ⁷ Chopin Frédéric, *Chopin's letters*, p.205
- ⁸ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.137-136.
- ⁹ Ibid, p.136
- ¹⁰ Ibid, p.14
- ¹¹ Niecks, Frederick, *Frederick Chopin as a Man and Musician*, p.113
- ¹² Liszt, Franz, *Life of Chopin*, p.119
- ¹³ Chopin Frédéric, *Chopin's letters*, p.97
- ¹⁴ Ibid, p.15
- ¹⁵ Schindler Anton, *Biografie von Ludwig van Beethoven*, p.452
- ¹⁶ Wierzynski Casimir, *The life and Death of Chopin*, p.9
- ¹⁷ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.415
- ¹⁸ Ibid, p.415
- ¹⁹ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.119
- ²⁰ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.498

- ²¹ Ibid, p.415
- ²² Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.277
- ²³ Ibid, p.277
- ²⁴ Ibid, p.115
- ²⁵ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.418
- ²⁶ Ibid, p.419
- ²⁷ Ibid, p.237
- ²⁸ Ibid, p.420
- ²⁹ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.138
- ³⁰ Schumann Robert, *On Music and Musicians*, p.126
- ³¹ Ibid, p.128
- ³² Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.138
- ³³ Ibid, p.139
- ³⁴ Ibid, p.138
- ³⁵ Liszt Franz, *Life of Chopin*, p.86

Chapter 3.3

- ¹ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.205
- ² Ibid, p.205
- ³ Ibid, p.180
- ⁴ Schoenberg Harold C., *the Great pianists from Mozart to the present*, p.116
- ⁵ Ibid, p.225
- ⁶ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.226
- ⁷ Chopin Frédéric, *Chopin's letters*, p.154
- ⁸ Eigeldinger, Jean Jacques, *Chopin pianist and teacher as seen by his pupils*, p.146
- ⁹ Ibid, p.124
- ¹⁰ Schoenberg, Harold C., *The Great pianists from Mozart to the present*, p.124
- ¹¹ Ibid, p.191
- ¹² Chopin Frédéric, *Chopin's letters*, p.154
- ¹³ Eigeldinger, Jean Jacques, *Chopin pianist and teacher as seen by his pupils*, p.96
- ¹⁴ Gerig Reginald R., *Famous pianists and their technique*, p.175
- ¹⁵ Schoenberg Harold C., *The Great pianists from Mozart to the present*, p.167
- ¹⁶ Eigeldinger Jean Jacques, *Chopin pianist and teacher as seen by his pupils*, p.273
- ¹⁷ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.421
- ¹⁸ Eigeldinger Jean Jacques, *Chopin pianist and teacher as seen by his pupils*, p.62
- ¹⁹ Chopin Frédéric, *Chopin's letters*, p.171
- ²⁰ Eigeldinger Jean Jacques, *Chopin pianist and teacher as seen by his pupils*, p.124
- ²¹ Niecks Frederick, *Frederick Chopin as a man and musician*, p.435
- ²² Ibid, p.246
- ²³ Schoenberg Harold C., *The Great pianists from Mozart to the present*, p.170
- ²⁴ Ibid, p.185
- ²⁵ Chopin Frédéric, *Chopin's letters*, p.133
- ²⁶ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.263
- ²⁷ Schoenberg Harold C., *The Great pianists from Mozart to the present*, p.171
- ²⁸ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.262
- ²⁹ Ibid, p.402
- ³⁰ Chopin Frédéric, *Chopin's letters*, p.193
- ³¹ Eigeldinger, Jean Jacques, *Chopin pianist and teacher as seen by his pupils*, p.269
- ³² Schoenberg, Harold C., *The Great pianists from Mozart to the present*, p.241
- ³³ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.91
- ³⁴ Ibid, p.401

Chapter 3.4

- ¹ Liszt Franz, *Life of Chopin*, p.54
- ² Wierzynski Casimir, *Life and Death of Chopin*, p.151
- ³ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.385
- ⁴ Ibid, p.246
- ⁵ Ibid, p.103
- ⁶ Ibid, p.104
- ⁷ Ibid, p.207
- ⁸ Ibid, p.245
- ⁹ Ibid, p.247

- ¹⁰ Liszt Franz, *Life of Chopin*, p.57
- ¹¹ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.217
- ¹² Ibid, p.77
- ¹³ Ibid, p.600
- ¹⁴ Ibid, p.596
- ¹⁵ Ibid, p.596
- ¹⁶ Ibid, p.400

Chapter 3.5

- ¹ Niecks Frederick, *Chopin as a Man and Musician*, p.400
- ² Ibid, p.517
- ³ Ibid, p.16
- ⁴ The **aeolopantaleon** was an instrument invented by Dlugosz and combined the aeolomelodicon (of the category of organ instruments) with the pianoforte.
- ⁵ Niecks Frederick, *Chopin as a Man and Musician*, p. 32
- ⁶ The extract from the *Kurier Warszawski* is taken from the complete biography of Chopin given by the *Polish institute of Fryderyk Chopin*.
- ⁷ The reason why the Krakowiak was not played was because the score of the orchestral part was badly written. Chopin writes in his letter to Titus Wojciechowski dated September 12, 1829: "I began the Rondo several times and the orchestra muddled it frightfully and complained of the bad script [...] It was partly my own fault [...] But they were annoyed at the inaccuracy [...] Baron Demmar, the stage manager, seeing that it was a little want of goodwill on the part of the orchestra [...] proposed that instead of playing the Rondo I should improvise." (Chopin, Frederick, *Chopin's letters*, p.65)
- ⁸ Chopin Frédéric, *Chopin's letters*, p.66
- ⁹ Niecks, Frederick, *Chopin as a Man and Musician*, p.75
- ¹⁰ Ibid, p.75
- ¹¹ *Chlop millionowy* (the Millionth Peasant) is an allegorical melodrama by F. Raimund to the music of J. Damse.
- ¹² **Cecylja Piaseczynska** is a comic opera in two acts.
- ¹³ Ibid, p.103-104
- ¹⁴ Chopin Frédéric, *Chopin's letters*, p.77 and p.81 respectively.
- ¹⁵ In Vienna the orchestral score of the Krakowiak was full of mistakes. It was the same case with Chopin's piano concerto Op.21 in Warsaw; but in this case, Chopin gave the score of his piano concerto to F to correct it.
- ¹⁶ Chopin Frédéric, *Chopin's letters*, p.113
- ¹⁷ **Breslau** is nowadays called Wrocław and is a city in the south-east of Poland. This city used to be over the centuries part of Germany, Bohemia, Austria and Prussia. In 1830, it was part of Germany. After World War II, Breslau became part of Poland.
- ¹⁸ Chopin Frédéric, *Chopin's letters*, p.116
- ¹⁹ Niecks Frederick, *Chopin as a Man and Musician*, p.158
- ²⁰ Ibid, p.164
- ²¹ Chopin Frédéric, *Chopin's letters*, p.154-155
- ²² Niecks Frederick, *Chopin as a Man and Musician*, p.205
- ²³ Ibid, p.207
- ²⁴ This quote is taken from Chopin's biography provided by the Polish institute of Fryderyk Chopin.
- ²⁵ This composition by Liszt was composed according to Miss Ramann in 1834, but was never published, as a result this composition is now lost. (Niecks, Frederick, *Chopin as a man and musician* p.243)
- ²⁶ Niecks Frederick, *Chopin as a Man and Musician*, p. 243
- ²⁷ **Oberon** was a German opera by Carl Maria von Weber, based on the poem *Oberon* by Christoph Martin Wieland.
- ²⁸ **Guillaume Tell** is a four-part opera by Rossini.
- ²⁹ Niecks Frederick, *Chopin as a Man and Musician*, p.244
- ³⁰ Franz Schubert composed this Lied in 1815. It was for solo voice and piano. After having revised it, it was finally published as his Op.1 in 1821. This lied is based on the poem by Goethe "**Der Erlkönig**" and depicts the death of a child, after being attacked by a supernatural being.
- ³¹ Niecks Frederick, *Chopin as a Man and Musician*, p.246
- ³² This quote is taken from Chopin's biography provided by the Polish institute of Fryderyk Chopin.
- ³³ Niecks Frederick, *Chopin as a Man and Musician*, p.317
- ³⁴ Ibid, p.380
- ³⁵ Ibid, p.399
- ³⁶ Ibid, p.403
- ³⁷ The translation from Polish in English: "Poland is not dead."
- ³⁸ Extract from the diary of the poet Bohdan Zaleski as it is given in Chopin's biography provided by the Polish institute of Fryderyk Chopin.
- ³⁹ This quote is taken from Chopin's biography provided by the Polish institute of Fryderyk Chopin.

- ⁴⁰ Niecks Frederick, *Chopin as a Man and Musician*, p.586
⁴¹ Ibid, p.587
⁴² Ibid, p.596
⁴³ Ibid, p.598
⁴⁴ This was a juxtaposition of two of Chopin's shorter compositions. The name: Andante precede un' Largo was used as a variation to the programme. According to Mr Hipkins Chopin often chose to play the slow movement from his Op.22. (Grande Polonaise preceded d'un Andante Spianato)
⁴⁵ Niecks Frederick, *Chopin as a Man and Musician*, p.600
⁴⁶ Ibid, p.609

Chapter 3.6

- ¹ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.282
² Ibid, p.283
³ Chopin Frédéric, *Chopin's letters*, p.66
⁴ Niecks Frederick, *Chopin as a Man and Musician*, p.75
⁵ Chopin Frédéric, *Chopin's letters*, p.78
⁶ Niecks Frederick, *Chopin as a man and musician*, p.317
⁷ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.284
⁸ Ibid, p.284
⁹ Ibid, p.283-284

Chapter 4.1

- ¹ Chopin Frédéric, *Chopin's letters*, p.46/47
² Chopin's Op.3 *Intoduction et Polonaise Brillante, pour piano et violoncelle*.
³ Ibid, p.74
⁴ Chopin Frédéric, *Chopin's letters*, p.296
⁵ Ibid, p.369
⁶ Ibid, p.169
⁷ Ibid, p.391
⁸ Ibid, p.176
⁹ Ibid, p.184
¹⁰ Mikuli, Carl, *Preface to Chopin's Preludes and Etudes*. (Dover publications, Mineola, New York)
¹¹ Niecks Frederck, *Chopin as a Man and Musician*, p.644
¹² Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.6
¹³ Chopin Frédéric, *Chopin's letters*, p.323
¹⁴ Szulc Tad, *Chopin in Paris, the Life and Times of the Romantic Composer*, p.235
¹⁵ Niecks Frederck, *Chopin as a Man and Musician*, p.413
¹⁶ Ibid, p.377
¹⁷ Ibid, p.644
¹⁸ Chopin Frédéric, *Chopin's letters*, p.312
¹⁹ Ibid, p.338
²⁰ Ibid, p.340
²¹ Niecks Frederck, *Chopin as a Man and Musician*, p.490
²² Ibid, p.491
²³ Eigeldinger, Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p. 189
²⁴ Ibid, p.182
²⁵ Mikuli Carl, *Preface to Chopin's Preludes and Etudes* (Dover publications, Mineola, New York).
²⁶ Niecks Frederick, *Chopin as a Man and Musician*, p.644
²⁷ Ibid, p.491

Chapter 4.2

- ¹ Chopin Frédéric, *Chopin's letters*, p.361
² Niecks Frederick, *Chopin as a Man and Musician*, p. 445-446
³ Ibid, p.644
⁴ Ibid, p.642
⁵ Ibid, p.483
⁶ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.5
⁷ Gerig G.Reginald, *Famous Pianists and their Technique*, p.163
⁸ Eigeldinger, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.4
⁹ Ibid, p.10

Chapter 4.3

There are no notes for this chapter

Chapter 5

¹ Niecks Frederick, *Chopin as a Man and Musician*, p.490

² Liszt Franz, *Life of Chopin*, p.115

³ Hinson Maurice, *At the Piano with Chopin*, p.8

Chapter 6

¹ Böhmová Zdeňka, *Kapitoly z dějin Klavírních*, p.95-96.

² Hedley Arthur, *Frederick Chopin profiles of the man and the musician*, p.16

³ Mikuli Carl, *Preface to Chopin's Preludes and Etudes*. (Dover publications, Mineola, New York)

⁴ Neuhaus Heinrich, *The Art of piano playing*, p.84

⁵ Niecks Frederick, *Chopin as a Man and Musician*, p.490

⁶ Mikuli, Carl, *Preface to Chopin's Preludes and Etudes* (Dover publications, Mineola, New York).

⁷ Niecks Frederick, *Chopin as a Man and Musician*, p.492

⁸ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.94

⁹ Niecks Frederick, *Chopin as a Man and Musician*, p.416

¹⁰ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.28

¹¹ Ibid, p.33

¹² Niecks, Frederick, *Chopin as a Man and Musician*, p.405

¹³ Ibid, p.643

¹⁴ Mikuli, Carl, *Preface to Chopin's Preludes and Etudes*. (Dover publications, Mineola, New York)

¹⁵ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.30/31

¹⁶ Niecks Frederick, *Chopin as a Man and Musician*, p.405

¹⁷ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.105

¹⁸ Ibid, p.106

¹⁹ Mikuli, Carl, *Preface to Chopin's Preludes and Etudes*. (Dover publications, Mineola, New York)

²⁰ Niecks Frederick, *Chopin as a Man and Musician*, p.404

²¹ Ibid, p.406

²² Ibid, p.407

²³ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.56

²⁴ Niecks Frederick, *Chopin as a Man and Musician*, p.403

²⁵ Mikuli, Carl, *Preface to Chopin's Preludes and Etudes*. (Dover publications, Mineola, New York)

²⁶ Niecks Frederick, *Chopin as a Man and Musician*, p.495

²⁷ Ibid, p.645

²⁸ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.32

²⁹ Niecks Frederick, *Chopin as a Man and Musician*, p.496

³⁰ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.44

³¹ Ibid, p.42

³² Niecks Frederick, *Chopin as a Man and Musician*, p.409

³³ Gerig Reginald.R, *Famous pianists and their technique*, p.160

³⁴ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.50

³⁵ Niecks, Frederick, *Chopin as a Man and Musician*, p.645

³⁶ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.50

³⁷ Ibid, p.50

³⁸ Niecks Frederick, *Chopin as a Man and Musician*, p.643

³⁹ Ibid, p.410

⁴⁰ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.272

⁴¹ Mikuli Carl, *Preface to Chopin's Preludes and Etudes*. (Dover publications, Mineola, New York)

⁴² Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.121

⁴³ Liszt Franz, *Life of Chopin*, p.16

⁴⁴ Rubinstein A, Carreño T, *The Art of piano pedaling-Two classic guides*, p.11

⁴⁵ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.58

⁴⁶ Ibid, p.58

⁴⁷ Niecks Frederick, *Chopin as man and musician*, p.645

⁴⁸ Banowetz Joseph, *The pianist's guide to pedaling*, p.180

⁴⁹ Ibid, p.179

Chapter 7

¹ Cramer's piano method book: Instructions for the Pianoforte in which the first Rudiments of Music are clearly explained and the principle rules on the Art of Fingering, illustrated with numerous and appropriate Exercises to which are added Lessons in principal major and minor keys with a Prelude to each key.

² Czerny's treatise: Complete Theoretical and Practical piano Forte School, from the First Rudiments of playing, to the Highest and most Refined state of cultivation; with the requisite numerous Examples, newly and expressly composed for the occasion.

³ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.193

⁴ Gerig Reginald R., *Famous pianists and their technique*, p.131

⁵ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.96

⁶ Ibid, p.95

⁷ Ibid, p.96

⁸ Ibid, p.195

⁹ Niecks Frederick, *Frederick Chopin as a Man and Musician*, p.644

¹⁰ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.96

¹¹ Ibid, p.271

¹² Gerig Reginald R., *Famous pianists and their technique*, p.132

¹³ Schoenberg, Harold C., *The Great Pianists from Mozart to the Present*, p.116

¹⁴ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.107

¹⁵ Ibid, p.94

¹⁶ Gerig, Reginald R., *Famous pianists and their technique*, p.76

¹⁷ Ibid, p.76

¹⁸ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.119

¹⁹ Gerig Reginald R., *Famous pianists and their technique*, p.77

²⁰ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.119

²¹ Schoenberg Harold C., *The Great Pianists from Mozart to the Present*, p.116

²² Gerig Reginald R., *Famous pianists and their technique*, p.71

²³ Schumann Robert, *On music and musicians*, p.83

²⁴ Written records of the lessons Valérie Boissier's had with Liszt were recorded in the book *Liszt as pedagogue* written by her mother Mme. Auguste Boissier. Arthur Friedman's recollections of Liszt are found in his book: *Life and Liszt, The recollections of a concert pianist*. Amy Fay's correspondence (*Music-Study in Germany, from The Home Correspondence of Amy Fay*) is also a vital source of information about Liszt as a teacher.

²⁵ Liszt wrote these twelve volumes of technical exercises between the years 1869-1879. These were published posthumously by Alexander Winterberger in 1886.

²⁶ Schoenberg Harold C., *The Great Pianists from Mozart to the Present*, p.163

²⁷ Ibid, p.166

²⁸ Gerig Reginald R., *Famous pianists and their technique*, p.180

²⁹ Watson Derek, *Liszt*, p.173-174

³⁰ Ibid, p.187

³¹ Ibid, p.188

³² Ibid, p.191

³³ Ibid, p.190

³⁴ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p. 94

³⁵ This information is part of Mikuli's recollections on Liszt's way of playing and teaching, put in paper by Ferdinand Bischoff. The autograph later came to the possession of Professor Hellmut Federhofer. Mikuli's words are quoted in the book of J.J. Eigeldinger *Chopin pianist and teacher as seen by his pupils*, p.27.

³⁶ Gerig Reginald R., *Famous pianists and their technique*, p.182

³⁷ Ibid, p.181

³⁸ Ibid, p.182

³⁹ Ibid, p.183

⁴⁰ Ibid, p.192

⁴¹ Ibid, p.184

⁴² Ibid, p.192

⁴³ Eigeldinger Jean-Jacque, *Chopin pianist and teacher as seen by his pupils*, p.122

Conclusion

¹ *Chopin Express*, (Issue 19, October 2010) Interview of Adam Harasiewicz by John Allison.

² Niecks, Frederick, *Chopin as a Man and Musician*, p.401

³ Ibid, p.495

⁴ Ibid, p.496

⁵ Karasowski comments on this matter and is quoted in Eigeldinger's book, *Chopin pianist and teacher as seen by his pupils*, p.54

⁶ Eigeldinge, Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.125

⁷ Ibid, p.54

⁸ *Chopin Express*, (Issue 11, October 2010) Article by Krzysztof Komarnicki: "It doesn't pay to take liberties."

⁹ *Chopin Express*, (Issue 8, October 2010) Interview of Philippe Entremont by Małgorzata Wende.

¹⁰ *Chopin Express*, (Issue 3, October 2010) Interview of Nelson Freire by Klaudia Baranowska.

¹¹ Eigeldinger Jean-Jacques, *Chopin pianist and teacher as seen by his pupils*, p.57

¹² Ibid, p.55

¹³ *Chopin Express*, (Issue 20, October 2010) Interview of Fou Ts'ong by Klaudia Baranowska.

Summary

This diploma dissertation is concentrated on Frederick Chopin as a piano player and pedagogue. His approach to piano pedagogy was visionary as concerns the physiology of the hand and the body's coordination with the instrument. As a musician and pianist he was deeply admired by his contemporaries. His individual style of playing captivated his listeners. This knowledge will ultimately help performers to understand and interpret Chopin's works.

The first chapters are focused on Chopin's biography and compositions in chronology. In chapter two we see Chopin as a composer, his choice of genres, his inspirations and early influences as well as what characterizes his works. Chapter three is concerned with Chopin's style of playing (3.1), his opinion about other musicians (3.2) and his relationship with other pianists (3.3). Chapter 3.4 deals with the major issue in Chopin's life which was his reluctance to perform in public. Chapter 3.5 presents in detail Chopin's concerts and repertoire and the following Chapter 3.6 focuses on Chopin's skills as improviser.

Chapter four examines Chopin as a teacher and the important role teaching played in his life. Two separate chapters concentrate on Chopin's students (4.2) and the repertoire studied with their teacher (4.3). The testimonies of Chopin's students provide us with a picture of how Chopin was as a teacher, and what his advice was as regards technique and the interpretation of music. Chapter five is devoted to Chopin's *Projet de Méthode*, his unfinished piano method. The following chapter six is concerned with Chopin's principles for playing the piano: technique, posture and hand position, daily practice, independence of fingers, flexibility and suppleness, evenness in execution, scales and arpeggios, fingering, tone production and dynamic, legato and cantabile, phrasing, tempo rubato, ornamentation and pedaling.

Chapter seven compares Chopin's piano method and principles to three chosen piano methods of the nineteenth century. Chopin's method is compared to that of Hummel's (7.1), Kalkbrenner's (7.2) and Liszt's (7.3). Through this comparison, we are able to examine in what terms Chopin's method was similar or different to these piano methods, and in which ways Chopin's ideas were revolutionary and innovative, thus in a way predicting future pianism.

The conclusion of this diploma dissertation is concerned with the interpretation of Chopin's music. The concluding ideas are based on the knowledge of Chopin as a pianist and his own advice as regards interpretation.

Lastly, the appendices provide a presentation of Chopin's line of students which helps trace Chopin's tradition and influence. The graph of Chopin's mode of compositions also provides an interesting scope to Chopin's compositional output and accentuates the fact that the majority of his compositions were written for the piano. The appendices also include the supplementary notes to the chapters and the index names of personalities mentioned in former chapters.

Résumé

Tato diplomová práce je zaměřena na Fredericka Chopina jako pianistu a pedagoga. Jeho přístup ke klavírní pedagogice byl předvídatelný co se týče fyziologie ruky a koordinace těla a nástroje. Jako hudebník a klavírista byl hluboce obdivován současníky. Osobním stylem hry uchvacoval své posluchače. Seznámení s ním zásadně pomůže hráčům k porozumění a interpretaci Chopinových děl.

Prvá kapitola je chronologicky zaměřena na Chopinův životopis a tvorbu. Druhá kapitola nazírá Chopina jako skladatele, jeho výběr žánrů, jeho inspirace a rané vlivy stejně tak jako vše, co výrazně charakterizuje jeho dílo. Třetí kapitola se týká Chopinova stylu hry (3.1), jeho názoru na ostatní hudebníky (3.2), a jeho vztahu k ostatním klavíristům (3.3). Kapitola 3.4 pojednává o hlavním problému Chopinova života, kterým byla nechuť hrát před publikem. Kapitola 3.5. uvádí podrobně Chopinovy koncerty a repertoár a následující kapitola 3.6. se zaměřuje na Chopinovy dovednosti improvizátora.

Čtvrtá kapitola zkoumá Chopina jako učitele a zabývá se tím, jak významná byla role učitele v jeho životě. Dvě samostatné kapitoly se zaměřují na Chopinovy studenty (4.2) a repertoár (4.3), který studovali se svým učitelem. Svědectví Chopinových studentů nám dává obraz toho, jaký byl Chopin učitel a jaké byly jeho rady, týkající se techniky a hudební interpretace. Pátá kapitola je věnována Chopinově nedokončené klavírní metodice *Projet de Méthode*. Následující šestá kapitola je věnována Chopinovým zásadám klavírní hry: technice, sezení, postavení ruky, dennímu nácviku, samostatnosti prstů, flexibilitě a ohebnosti, vyrovnanosti provedení, stupnicím a arpeggiu, prstokladu, tvorbě tónu a dynamiky, legátu a cantabile, frázování, tempu rubatu, ozdobám a pedalizaci.

Sedmá kapitola srovnává metodiku a zásady Chopina se třemi vybranými metodikami 19. století. Chopinova metoda je porovnávána s Hummlovou (7.1), Kalkbrennerovou (7.2) a Lisztovou (7.3). Prostřednictvím tohoto srovnání můžeme vyzkoumat, v kterých údobích byla Chopinova metoda obdobná či odlišná od těchto klavírních metod, v kterých postupech byly Chopinovy myšlenky revoluční a novátorské a tím anticipující budoucí klavírní hru.

Závěr této diplomové práce se zabývá interpretací Chopinovy hudby. Závěrečné myšlenky jsou založeny na znalosti Chopina jako klavíristy a jeho vlastních pokynů, týkajících se interpretace.

V posledních přílohách je prezentována řada Chopinových studentů, kteří pomohli v uchování Chopinovy tradice a vlivu. Graf Chopinových kompozičních žánrů také poskytuje zajímavý rámec Chopinova kompozičního výkonu a zdůrazňuje fakt, že většina jeho skladeb byla psána pro klavír. Přílohy také obsahují doplňující poznámky ke kapitolám a index jmen osobností, zmíněných v předchozích kapitolách.

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